MAY

VOGUE

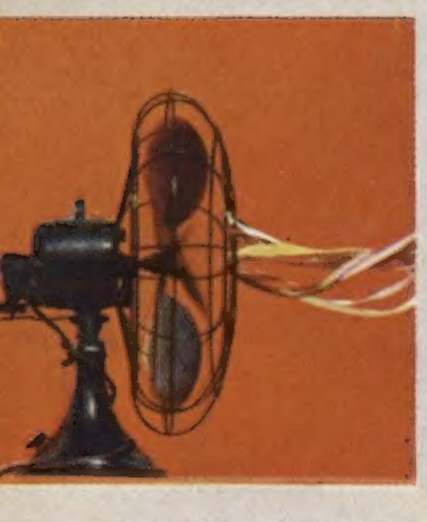
revolution in beauty

60 CENTS

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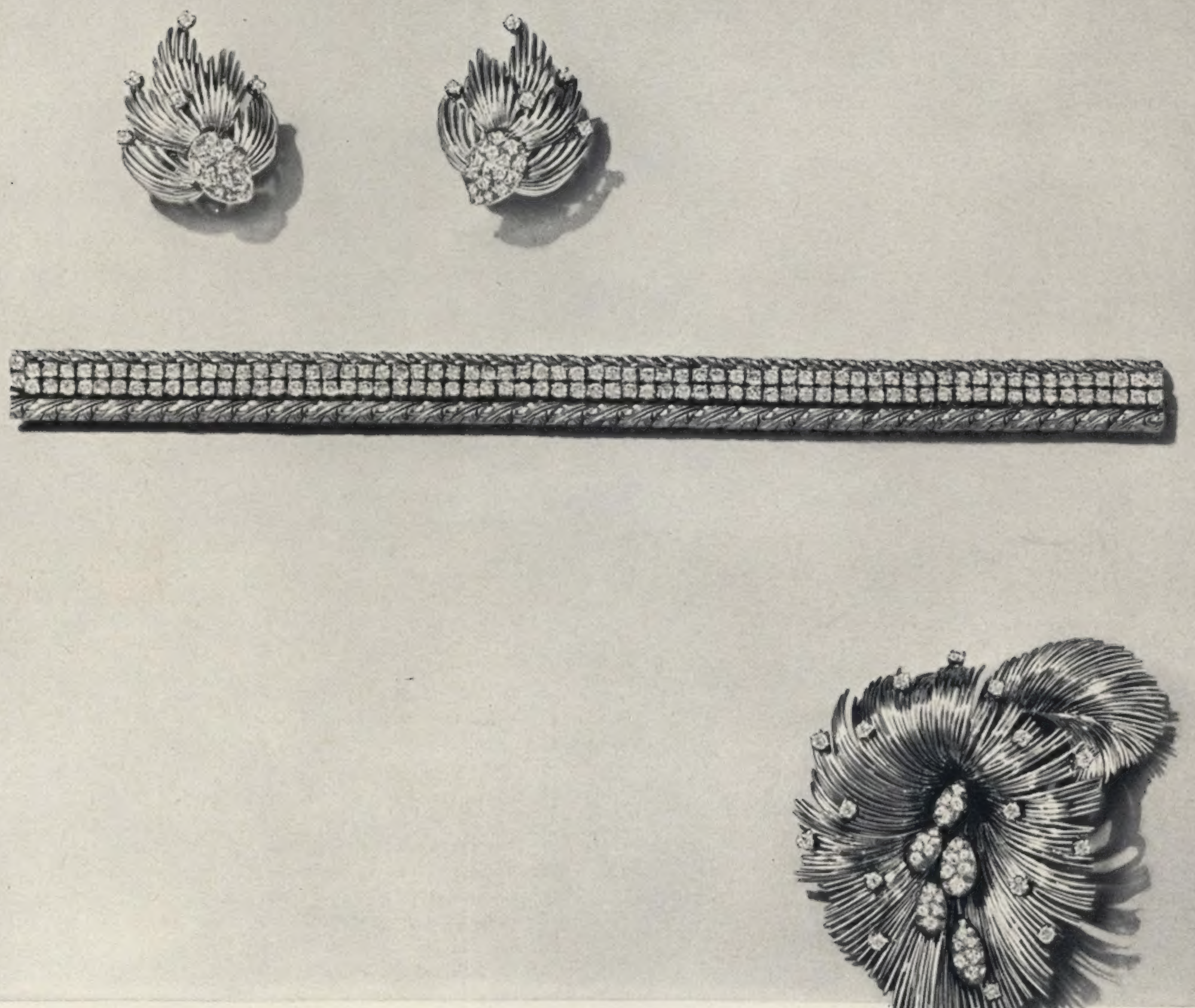
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NEW YORK

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Vol. 131, No. 9
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VOGUE

INCORPORATING VANITY FAIR

There are three Vogues: American, French, British

I. S. V.-PATCÉVITCH Publisher

MAY 1958



KAREN RADKAI

COVER

Visible here: close-up of a
beauty revolution
sweeping women, *frisette* to foot.
Frilled eyes . . . chiffon skin . . .
pointed mouth . . . hair checked by
that vamp stamp, the ribbon band.
Near view, this way, the revolution
would prove this, we think:
the dim girls this beauty-year
should number approximately 0.

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Vogue incorporating Vanity Fair is published semi-monthly except in May, June, July, and December when it is published monthly. This will be the only issue in May.



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Lord & Taylor—New York, Manhasset, Westchester, Millburn, West Hartford, Bala-Cynwyd, Garden City

Hood-



Shirley Temple and her daughter, Lori, flash those famous smiles as they both admire little Lori's jacketed sundress. Shirley Temple dresses by Cinderella and Nannette, come in sizes 1 to 3, and 3 to 6x, $6.00. Sizes 7 to 14, $8.00. At these and other fine stores: JOHN WANAMAKER, PHILADELPHIA; LORD & TAYLOR, NEW YORK; THE MAY CO., LOS ANGELES; SAKOWITZ BROTHERS, HOUSTON; FILENE'S, BOSTON; DAYTON'S, MINNEAPOLIS OR WRITE TO ROSENAU BROTHERS, INC., FOX ST. AND ROBERTS AVE., PHILADELPHIA 29, PA.

Cinderella / nannette*



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a FABERGÉ presentation

Anne Fogarty of

SAKS FIFTH AVENUE



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Anne Fogarty

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in our Young Elite' Shops.

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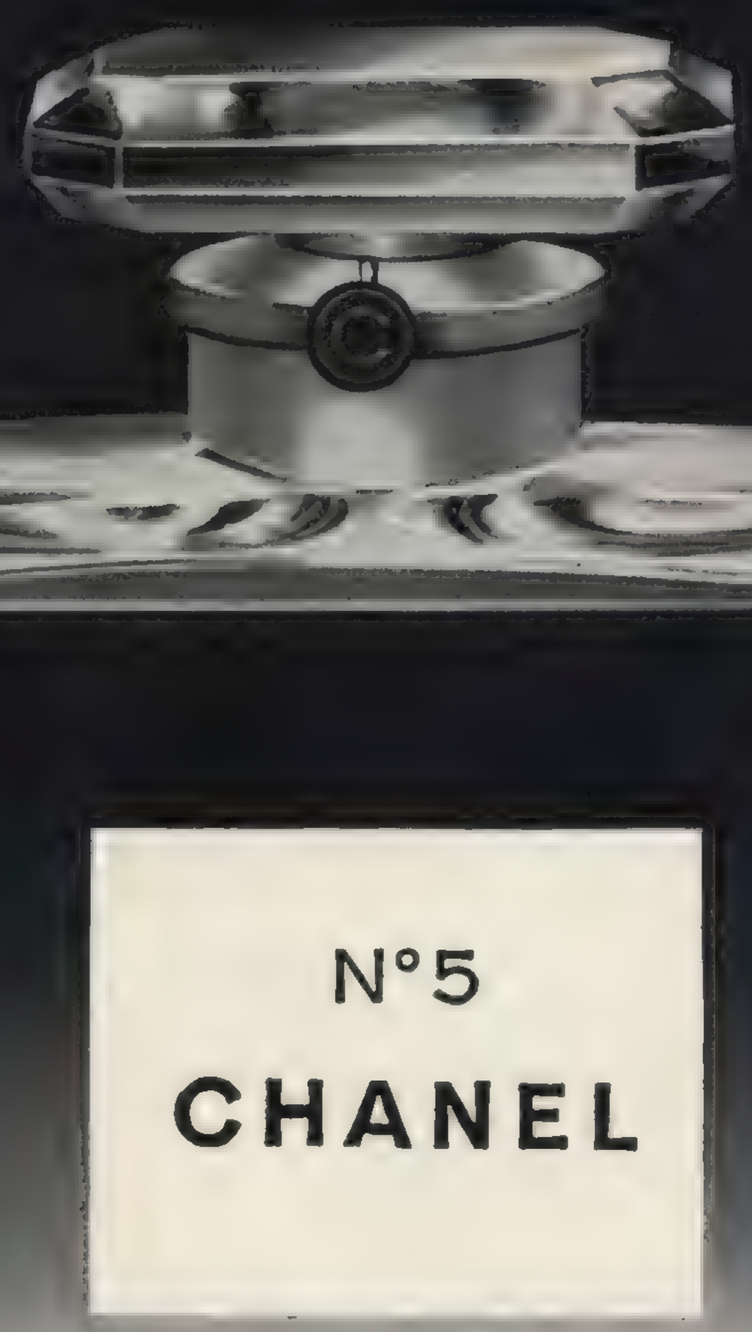
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N° 5 - BOIS DES ILES - GARDENIA - RUSSIA LEATHER - N° 22



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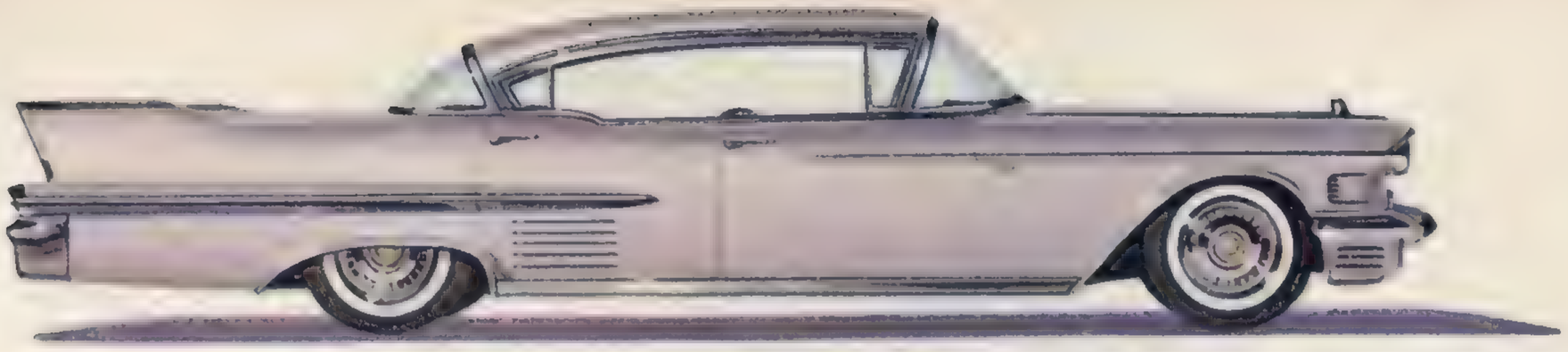
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Introduces

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WELCOME THE NEW ERA OF BEAUTY . . . the Renaissance of true femininity. For the woman who feels her own special magic in being a woman, Princess Marcella Borghese of Rome reveals the beauty secrets of the fascinating Borgheses who dedicated their lives to beauty and shaped the course of history with a smile. Women who lived and loved with beauty . . . who treasured their specially designed cosmetics like precious jewels. Here, for the first time, *the* formulas from the *great* Italian House of Borghese, *custom-blended* with modern, scientific skill for the American woman who is privileged to enjoy the luxury of being *all woman.*

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to the American nonchalance of Chino;
with a stop-over for the accommodating
versatility of the distinctive
dyeable white silk.
This page, a foretaste of
what's in store for you
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Hunt...for the best

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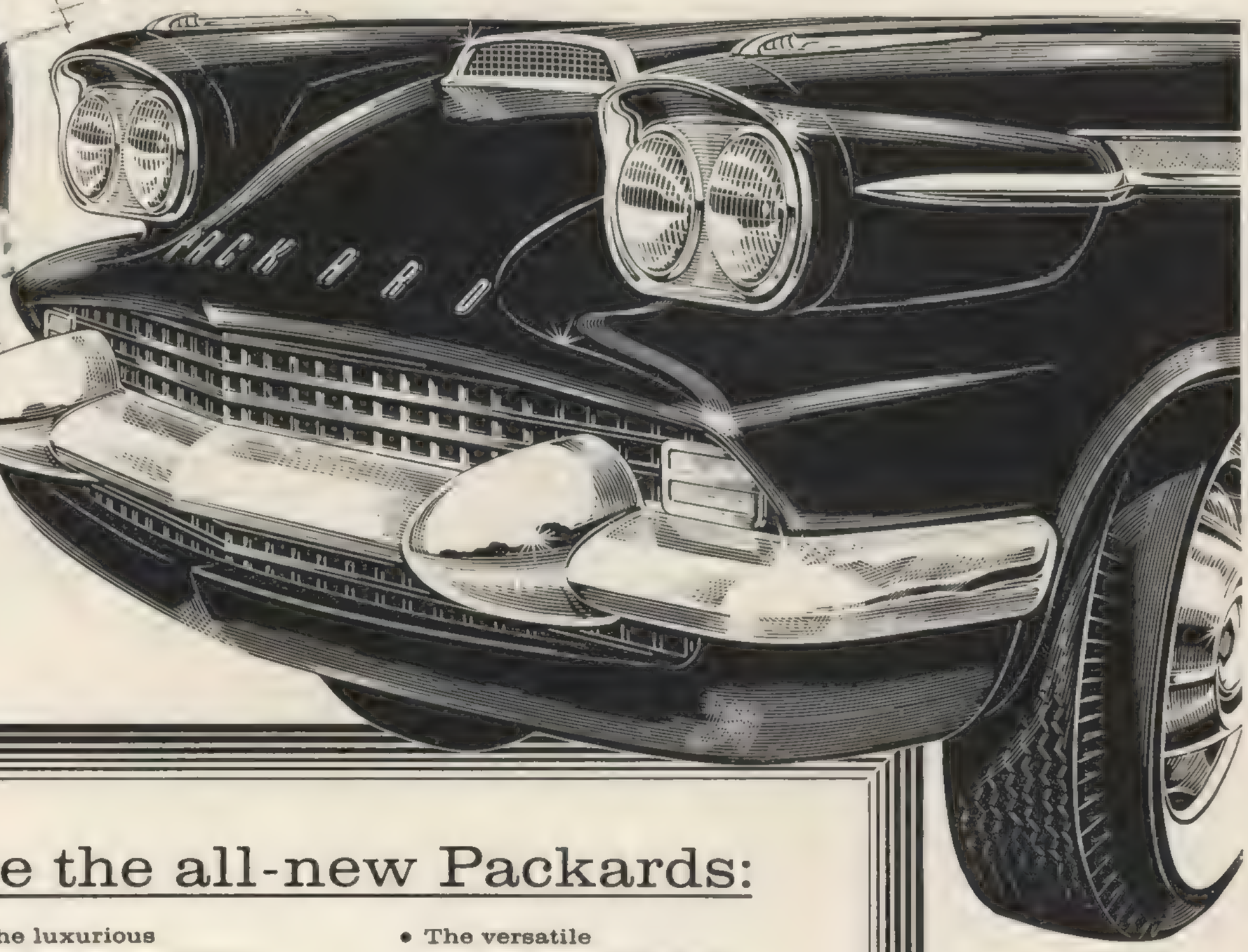
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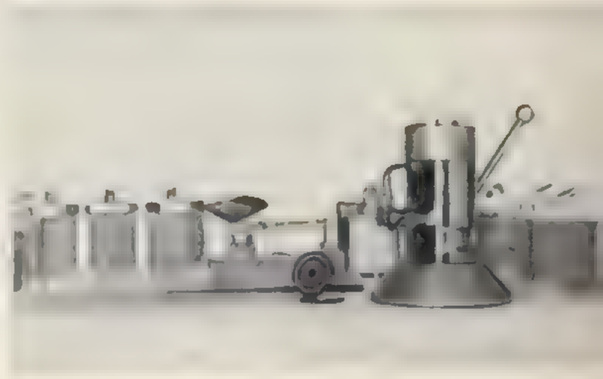
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HELANCA *for slink or swim—Helanca tanksuits by Jantzen*

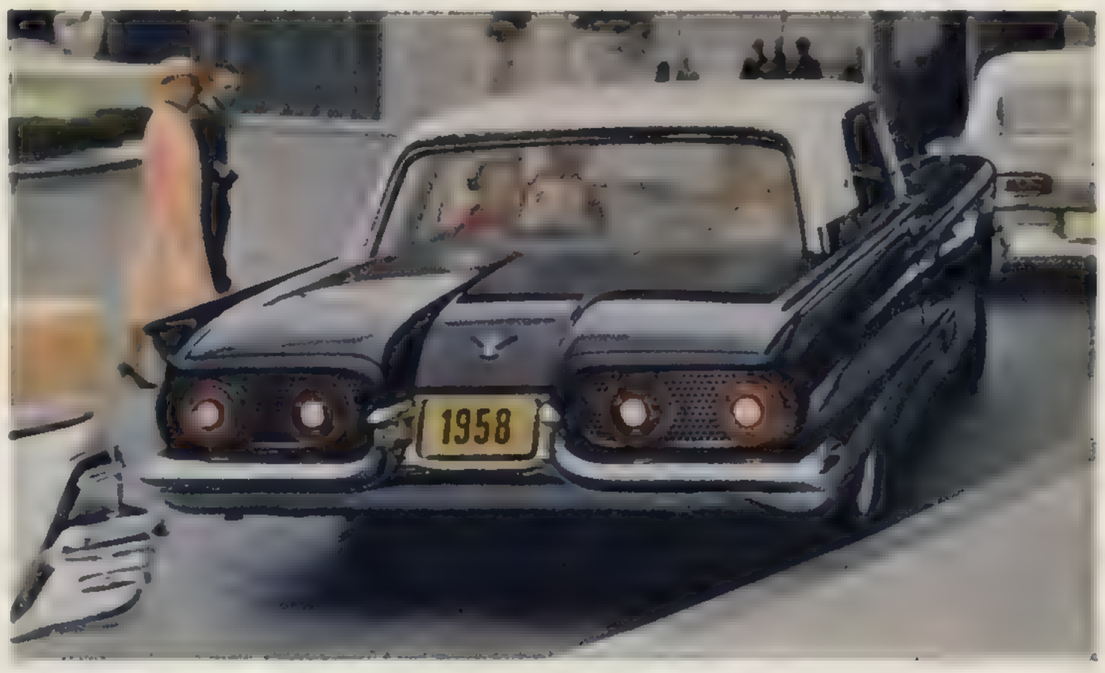
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An exclusive Ford creation—the dazzling new Thunderbird!

Ever see a dream parking?

you and your new 4-passenger THUNDERBIRD

FASHIONS BY DONALD BROOKS



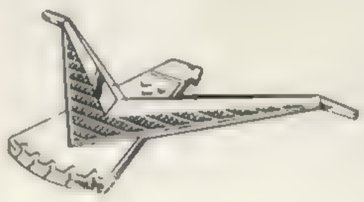
Compact as a charm, the new Thunderbird parks easily, beautifully—*naturally!* You can back this automotive jewel into places the big cars have to pass up. Just one more reason why you're so smart to drive *America's most individual car!*

Such a pleasant feeling . . . knowing that there's always room for you and your new Thunderbird.

Parking problems vanish . . . for your Thunderbird's a jewel of a car that slips into the smallest parking places as gracefully as a hand into a glove. Beautifully, instantly, it responds to your most delicate touch.

And Thunderbird seats *four* in full fine-car room, comfort and luxury. *Limousine* luxury, with extravagant head room and leg room. From the wide, glide-through doors to the exclusive, convenient service console, every inch of this brilliant car is designed with a woman in mind.

Try on the new Thunderbird today—see how *America's most individual car* becomes you. It's your size, your style—and, incidentally, the Thunderbird is priced *far* below other luxury cars!



ANOTHER FIRST FROM FORD

NEW

Lady Sheaffer

'SKRIPSERT' FOUNTAIN PEN





a fine fountain pen...a fashion accessory!

Never before—a fountain pen so unique it actually becomes a distinctive accessory, expressing *your* personal taste in fine jewelry and fabrics! Sheaffer uses enamel, silver and other precious metals for the look of luxury jewelry... offering a delightful range of choice...to make this a pen you will be proud to hold. And because it's a superb Sheaffer fountain pen you'll love the way you write with it. Smoothly, clearly *your* way of writing!

never goes near an ink bottle!

Just unscrew the tip of your *Lady Sheaffer* pen, drop in a *Skripsert* cartridge of famous Sheaffer SKRIP writing fluid, and you're ready to write! Your fingers stay clean...and so does the point. A handy fabric pouch holds your reserve *Skripsert* supply—so you'll always be prepared.

always at hand when you need it!

Sheaffer puts an end to digging in your hand bag, looking for your pen! Each *Lady Sheaffer* pen rests in a harmonizing fabric Purse Case. Simply tuck...or clip it inside your carry-all, and there you are...always ready with your lovely *Lady Sheaffer* fountain pen!

19 exquisite models.
$10.00 to $110.00
(Patents Pending)

(Models shown are, from top down, $12.50, $15.00, $15.00*, $10.00)*

Available today in all better stores

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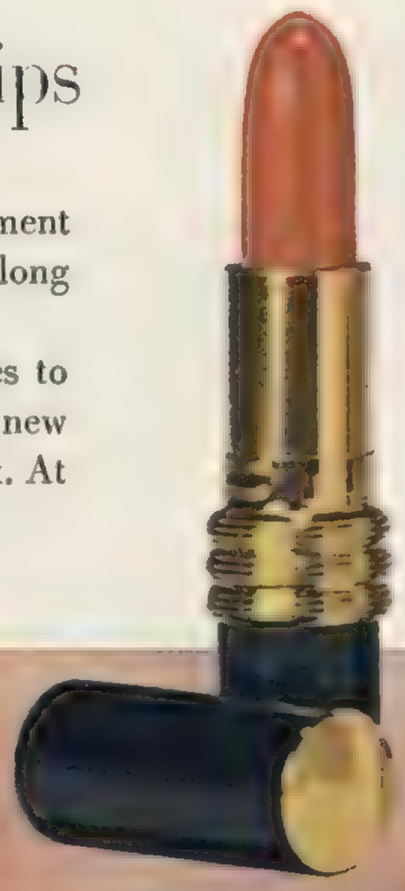
BED OF ROSES

Helena Rubinstein's ecstatic new color blooms rosy gold...honey sweet on your lips

SUNTANNED OR UNTANNED. Blonde or brunette. In a season of flower fashions galore, this wonderful new lipstick color is *every* girl's BED OF ROSES.

BED OF ROSES® blooms rosy gold with a blush of pink. And the look is *really* lush and live because Helena Rubinstein's new lipstick is *Dew-Kissed*—moist every moment you wear it. The dewy sheen lasts as long as the color.

Beautiful P.S: BED OF ROSES comes to you in Helena Rubinstein's fabulous new Convertible Cases, 1.35 to 5.00 plus tax. At leading department and drug stores.







Don't keep it under your hat...

it's color-sealed

Celaperm acetate

Bake in the sun, race in the surf—these are the colors that won't let you down. They're colors sealed in by Celaperm fibers, with a resistance to fading from sun or sea that's unsurpassed. What's more, they can't possibly streak or run in water or laundering.

Celanese® Celaperm®

Swimsuits by Jantzen, Fabulastic[T.M.] by Ansonia Mills in Celaperm acetate and elasticized cotton. Blue, pink, or brown circled with white, or white with blue, pink, or brown. Sizes 10 to 18. About $19 at B. Altman & Co., New York; Jordan Marsh Co., Boston; Famous-Barr Co., St. Louis; Bon Marche, Seattle; J. W. Robinson, Los Angeles. Celanese Corporation of America, New York 16.

...a Celanese contemporary fiber



You're looking at something *completely new* in the world of beauty!

Beauty Ice does *radiant* things to your complexion! • Works as a *moisturizer* to soften and smooth your skin. • Works as an *astringent* to tone your skin and tighten pores. • Acts as an *invisible facial* to stimulate and refresh your face. • Restores young *dewiness* to your skin. It's a product unlike any you've ever known before! Not a liquid, not a cream—but a cool and sparkling, blue-green "solid moisture." Use Beauty Ice in the morning, under makeup; use it at night, after cleansing. *It's like bathing your face in champagne!* 1.50 plus tax



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New, new DESERT FLOWER beauty ice by SHULTON

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COSTUME BY BEN ZUCKERMAN, HAT BY ADOLFO FOR EMME

THE PEAK OF PERFECTION IN THE MOLDED LOOK

Not only the beauty which you see, but the hidden asset of Oshkosh integrity, sets Space-Flight apart in a class by itself. In the strength of its molded design (Owens-Corning fiberglas fibers are an integral part of its structure) . . . in its airy lightness . . . its luxurious inner appointments . . . its superb detailing . . . its animated colors . . . Space-Flight lives up to all things you have come to expect of the Oshkosh label in over a half century of leadership.

Available in thirteen sizes and five high-fashion colors. Heaven blue (illustrated), cloud white, frosty beige, smoke grey, saddle tan. Matching luggage for men, in smoke grey and saddle tan. Priced from $21.95 to $55, slightly higher from Denver west. All prices plus any existing taxes.

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ONLY GENUINE OSHKOSH LUGGAGE BEARS THIS LABEL

none finer round the world

AT FINE STORES EVERYWHERE OR WRITE FOR ILLUSTRATED BROCHURE, DEPT. V. OSHKOSH TRUNKS AND LUGGAGE, Oshkosh, Wisconsin • 10 E. 34TH ST., NEW YORK 16

The Biscayne 2-Door Sedan with Body by Fisher and Safety Plate Glass all around.



YOU'LL LIKE BEING LOOKED AT *in your beautiful* **'58 CHEVROLET.** *Rightly so. For you know that the sculptured lines of that longer, lower Body by Fisher set a new style in styling. And every move your Chevy makes tells you there's new high-mettled performance to go with that exclusive high-styled look.*

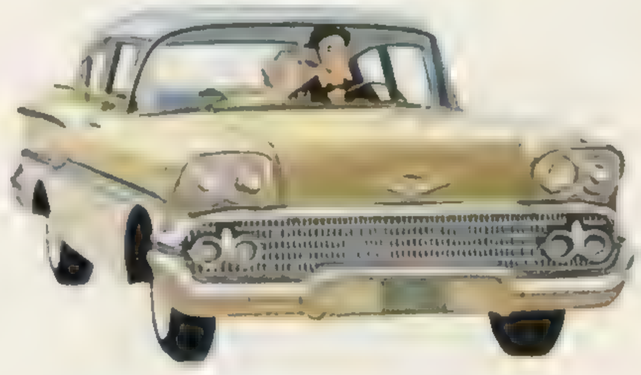
There's a special kind of glow that goes with owning a new Chevrolet. Behind the wheel, you feel like you're right where you belong. You know you're being looked at—and you couldn't look better.

You're driving the car with the styling that's causing the year's biggest stir. The plain fact is, people like to look at Chevrolets. They especially like those boldly sculptured contours and that graceful gull-wing rear. You can't miss or mistake a Chevy!

But this car brings you satisfaction that goes far beyond its beauty. It surrounds you with the bank-vault solidity of famous Body by Fisher. It carries you serenely over the miles with a smoothness that could only come from a new kind of Full Coil suspension—or Chevy's real air ride*. It responds with a silken rush that tells you here's something wonderfully new in the way of V8 power.

Driving this new Chevrolet is much too good to put off. Your Chevrolet dealer will arrange it. . . . Chevrolet Division of General Motors, Detroit 2, Michigan.

**Optional at extra cost.*



CHEVROLET


REE ITALIANE
LAI
"Spinetta" Arrives!
A new version of Comosilk.
Hand-tailored by Lebow, this fabric creates
a totally different conception of the silk suit for men.
The Lady says, "Yes . . . he wears
Lebow Clothes"



TIE, MATCHING HANDKERCHIEF, TIE TACK and CUFF LINKS—Pure silk shantung in rich new solid tones, with tie tack and matching cuff links to complete an elegant ensemble. $5.00

TIE, MATCHING HANDKERCHIEF and TIE TACK
The soft luxury of silk and cotton in neat woven patterns, with a lustrous jeweled tie tack as the finishing touch. $2.50



Wembley gift ideas of elegance

For graduation, for Father's Day or any occasion



TIE and SOCKS—Fashion's latest news! The back ground color and subtle woven accents in each tie are smartly repeated in the handsome stretch socks. $2.95

Ask for these Wembley Gift Ensembles at your favorite store

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with the color-cued slip of Du Pont Nylon

Dressing for the great outdoors (or a benefit matinee), your slip in Du Pont nylon takes its color cue from your costume. It's the perfect understudy for that poised, pretty feeling. This summer, fill your private life with lace-misted, color-coordinated slips . . . so lastingly lovely, washable and quick-drying—thanks to Du Pont nylon.

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DU PONT MAKES FIBERS, DOES NOT MAKE THE FABRIC, LACE OR FASHIONS SHOWN HERE.

BETTER THINGS FOR BETTER LIVING . . . *THROUGH CHEMISTRY*

A flowering of appliqué on nylon tricot. In sahara, navy, white. Sizes 32-40. About $8. At B. Altman & Co., New York; G. Fox & Co., Hartford; H. P. Wasson & Company, Indianapolis; John Wanamaker, Philadelphia; The Shepard Company, Providence; Marston's, San Diego; and other fine stores.

The New Basket-Weave Cotton. Black, Tan, Light Blue. $22.95. L'Aiglon Apparel, Inc., 1350 Broadway, N.Y. 18.









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For nearest store or for illustrated booklet on the new Diamond Pattern write Reed & Barton, Dept. V-58, Taunton, Massachusetts.

thank you for preferring

Vive by Promette

to glorify the leggy look



U. S. Patent D181,894

Promette . . . fashions with Authority

The original **Vive** created a footwear fashion as unique as the much-copied but never-duplicated Mona Lisa . . . You are so right to want the one and only **Vive** with the action and barefoot feel of a glove-soft Italian hand-made, because:

- **Vive** created 4 ounces of such self-flexing softness that it can be folded like a travel slipper.
- **Vive** created the fashion shoe that never has to be slipped off for comfort.
- **Vive** created the sole with distinction.
- **Vive** created the continental lobster showcase that's as daring and blithe-spirited as **Vive**, the first to make feet look and feel wonderful.

Promette, Brockton 69, Mass.



look *no heel reinforcement to be seen*

when you wear this Hanes sheer heel stocking with your low back shoes.

surprise *yes, this sheer heel stocking is sure to wear*

because Hanes always knits extra wear into every pair.

ask for *style 615—sheer heel, demi-toe, $1.65.*

Hanes

no seams to worry about.



Jewels of a summer night, shoes of crystal clear vinylite and lucite twinkling with rhinestones.
Like the most fashionable gems, they have an icy glitter that goes with any color,
anytime the mood is glamorous. From a collection of Jacquelines
surprisingly priced at **12.95.** *Others from 10.95. At the smartest stores.*

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now
maidenform
fashions
another
fabulous
FRIS*KEE*
girdle!

• It's longer for clothes that cling, for tall figures, too!
• It's stronger for curves that crave extra control!

Maidenform's *newest* Fris-Kee has everything you loved about Maidenform's first Fris-Kee . . . and *more!* The elastic is light and fantastic as ever . . . with curve-hugging *up-and-down* stretch. The dipped waist is as wonderfully free . . . the front panel as firm. But new Fris-Kee goes long and lean to slim you *all* the way down . . . features a *back* panel, too, for the flattest possible profile! Look for the Fris-Kee package today! In girdle and pantie styles, sizes S, M, L. Regular Fris-Kee 6.50. New longer Fris-Kee 7.95.



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J. C.'s wife wears B. H. Wragge



Observe, if you please, Mr. Wragge's way with the chemise. In a knowing manner all the right things happen at the right places. Give yourself a lift. Get into one for summer. Even J. C. will approve.



When B. H. Wragge gets through with the shirtwaist chemise you can take it out to dinner. A madly beautiful Cos Cob spun fabric with roll-up sleeves, low belt and jeweled buttons. It has special impact in white with rattan, circe mauve or coffee bean. Sizes 8 to 16. $45.



You'll hear nice things said about you as you pass by. A back panel takes to the wind and is caught by a belt. Silko silk linen with chiffon scarf tucked into a deep V. Circe mauve cool blue, cricket green. Sizes 8 to 16. $69.95.



Don't envy this one—be the one to own it. There's hardly a place in the whole wide world that you couldn't wear the sunstack pullover. Silko silk linen in clear sailing green, cool blue or llama. Sizes 8 to 16. $35. Skinny skirt of Moygashel linen in blending colors. Sizes 8 to 16. $18.95.

All *Bonwit Teller* Stores
Harold's, Minneapolis
Frederick & Nelson, Seattle
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PINK VIOLET

Not at all shy, this violet. Couldn't be with its wonderful pink-drenched look. How typical of Miss Arden to add to the beauty of nature to add to the beauty of you. How knowing of her to give you a new color that does so much for this spring's greens, blues, mauves, naturals and blue-tinted pinks. Miss Arden has coordinated three complete make-ups to Pink Violet—for blonde, brunette and red-head. Wherever you buy Pink Violet ask for your chart. Pink Violet Click-Change Lipstick 1.75; Rouge 2.00; Nail Lacquer 1.00; Veiled Radiance 10.00; Invisible Veil 2.75 to 5.00; Eyebrow Pencil 2.50; Mascara 3.00; Eye Liner 1.00; Eye Shado 2.00. *Prices, plus tax.*

Elizabeth Arden

Hair style by Charles of Elizabeth Arden Salon, New York

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Cool as a Ferris wheel, breathtaking as a roller coaster, gay as a kewpie doll... this impudent young chemise by **Anne Klein** of Junior Sophisticates weaves its special summer magic in Sunmere, **Everfast's**® cotton satin... so soft, so silky, so strong because of Supima, the extra-long staple fibre grown in our own Southwest. Made wrinkle-resistant by Everglaze.® Supima Association of America, 112 West 34th Street, New York 1. Bonwit Teller, all stores • Best's Apparel, Seattle • Woolf Bros., Kansas City, Mo. • Julius Garfinckel & Co., Washington, D. C.



The power of positive thinning, shown here (of all places!) in our cotton swimsuit strewn with Spanish blossoms. Valencia: sculptured, shorted textured in cotton, 15.95. Skirt, 12.95. Zippers by Conmar.

Rose Marie Reid

JEWELS OF THE SEA



Modess Tampons

. . . *flexible*

The new tampons you can trust even on "first" days

Shape to fit you . . . flexible Modess® Tampons conform to inner body contours, leaving *no area unprotected* (often the cause of embarrassing accidents with old-style, rigid tampons).

Twice as protective . . . Modess Tampons provide twice as much protection, more absorbency than any other tampon —offer as much security as a napkin. Most women will need no extra precautions even on "first" days.

Blessedly comfortable . . . soft and dainty . . . easy to insert with slim, individual applicators. Regular, Junior, Super. Box of 10, 45¢; box of 40, $1.56.

for the

Gay Top*

you gave me,

Helene Curtis,

I love you!



the only spray that makes your hair soft, manageable and so shiny bright!

Wouldn't you love fabulously soft, lustrous hair that does just what you want it to?

Wouldn't you love a "Gay Top"—the beautiful excitement that only Helene Curtis Lanolin Discovery can give you? It's the only spray that lets you manage any hairstyle you choose . . . while it keeps your hair soft, soft, soft.

Even after shampoos and permanents, when your hair is most difficult to set and arrange, this hairdressing gives you miraculous control—without slickness or surface coating.

So hurry—get Lanolin Discovery . . . and start sparkling now!

Helene Curtis* **Lanolin Discovery

the only spray **HAIRDRESSING**

$1.25 and $1.89 plus tax

Now—save 50¢. Limited time offer at stores everywhere

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Cool Réflexion, a beautiful woman in the "Minaret" slip by Luxite **KAYSER**

Sentimental lace and nylon tricot in a collection of sunrise colors. Green Almond, Morningstar Blue, Pink, White, Beige, Navy. 32 to 42 sizes, 5.95

Slightly higher in Canada

The first thing he sees is your hair!



JEWELS BY TIFFANY

you know it's beautiful
because you've used
Harriet Hubbard Ayer's
wonderful hair cosmetics

Exciting in color, brilliant in sheen,
exquisitely clean and healthy...
that's YOUR HAIR *when you use*
these wonderful new products
made by world-famous
Harriet Hubbard Ayer.

COLOROTONE, an amazing shampoo,
leaves hair sparkling clean,
adds glorious color-highlights
and a brilliant sheen. 1.25

COLOR RINSE, plus Creme Conditioner,
adds exciting, temporary color...
blends-in gray or discolored streaks.
Quickly reconditions hair. 2.00

AYER-CURL 8-DAY HAIR SET, a modern miracle,
creates natural-looking curls and waves
from *within* the hair shaft..."locks" them
in for a week or more. 1.25

AYER-NET, no lacquer hair spray,
holds hair in place in *every* kind of weather.
Never sticky or stiff. 1.25

MIDAS TOUCH, a temporary hair color spray,
adds shimmering gold or silver touches for
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quick touch-ups on gray or streaked hair. 1.50

AYER CARE Pomade is a "must"
to correct dry, brittle hair
...counteract the damage of sun,
salt water, bleaches and
harsh permanents...add
a lovely silken sheen. 1.25



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the world's most *French Room Originals* beautiful shoes



THIS IS **THE NEW** SILHOUETTE... IT STARTS AS A PUMP, STRIPS TO A HALTER. NO WONDER IT'S CAUSING SUCH FASHION EXCITEMENT!

Inches disappear . . . inches disappear . . . inches disappear . . . inches disappear . . .

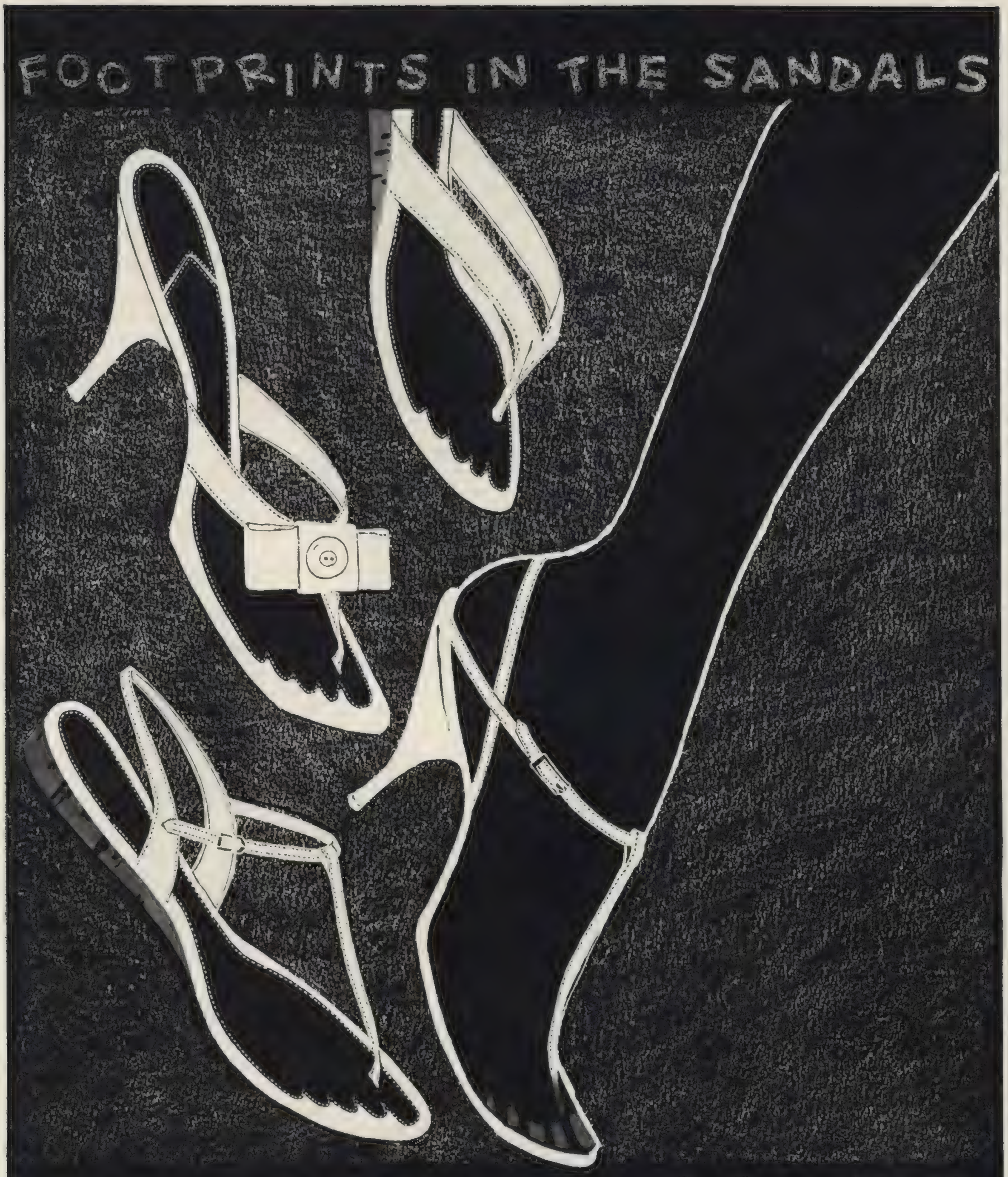


only new Enhance Wonderful-One can do so much and feel so wonderful! So flexible, light, comfortable, every figure can wear it and forget it. Wonderful-One gives you a smooth torso, a high beautiful bosom, flat derriere, and a back way-down-to-there. The one perfect foundation for every silhouette, made on the principle of patented Enhance to slim up and down instead of round and round like ordinary girdles, without a pinching bone or seam. At your favorite store. B.C. cups; white, black, **18.50.** Strapless with detachable straps, **22.50.**

Lily of France, Inc., 417 Fifth Ave., New York 16, N.Y. ✝ T.M.REG.U.S.PAT.

Enhance by

*Lily of France


FOOTPRINTS IN THE SANDALS
In each sole, your own sculptured footprint. In each step you take: heavenly comfort. Desert Thongs, from 8.95 to 12.95. Hot and cool colors, at J. J. Haggarty's, Los Angeles; Owens Shoe Store, San Mateo; The Emporium, San Francisco; J. L. Brandeis, Omaha; Russek's, New York; John Shillito, Cincinnati, or write Vogue Shoe Inc., 3660 S. Hill, in wonderful Los Angeles 7.
CiRamo



A daisy won't tell

but who would tell on this angel by *Barbizon*

in a celestial looking combing coat of petal fresh blendaire batiste® to dream of . . . or in. In heavenly pastels and white, serenely choir boy collared and iced with contrasting embroidery. And, remember angels don't iron! Just ask for "Seraphim" by BARBIZON, in the size you want, at your favorite store, only $6.00, and a treasure at twice the price!



Before: "When I weighed 186 pounds, cars all but ran over me when I crossed the street," says 20-year-old Lada McCutchen of Burlingame, Calif., "and I'm sure it wasn't that they couldn't see me!"



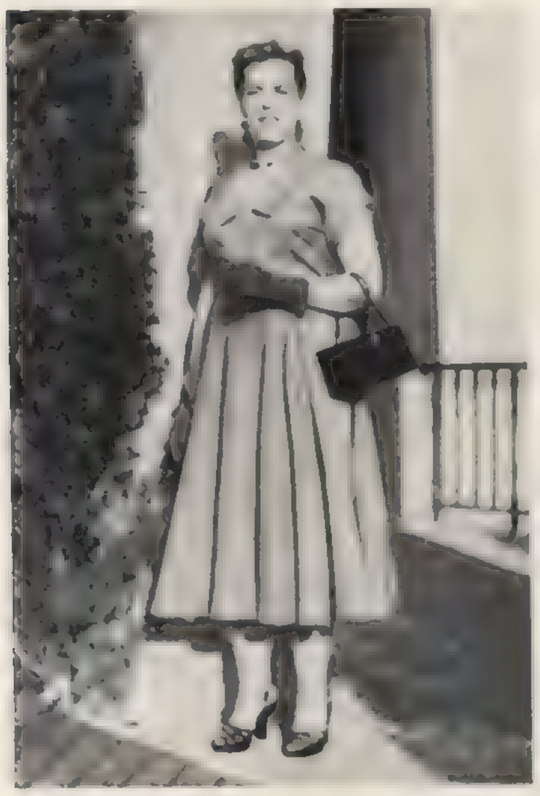
After: "Now they slam on their brakes," says Lada, down to 129. A dedicated crusader for Stauffer, Lada feels certain that her new figure and new personality brought her the man she recently married.



Before: "When you carry 206 pounds, you may breathe the same air as others, but you live in a different world," says Shreveport's Sybil Leon. "It's a lonely world. All you can do to be happy is eat."



After: "It's heavenly to be slim," says Sybil who now weighs 143, "and it's a wonderful thrill to see my husband's admiring glances when we go out. He sings Stauffer's praises almost as much as I do."



Before: "When you've been slim all your life, it's hard to admit you're putting on weight," says Sally Bachowski of Pittsburgh. "I went from 118 to 148 before I would admit I was getting fat."



After: "I'm back to 118," says Sally, "and I have better proportions than I had as a girl. I used to hate full-length mirrors. Now I love them. And I'm as different inside as I am on the outside.

America's 10 Happiest Women

SOLVING a problem that has plagued you all your life is a thrill. Helping others solve the same problem is even more of a thrill!

So say the ten happy women on these pages. All ten have finally defeated the crushing problem of overweight. And now they are devoted to helping other women do the same thing.

At one time these women were very *unhappy!* They tell of frustrating years with starvation diets and strenuous exercise. Always the same result...hunger, fatigue and a return to the old figure.

Finally each tried the Stauffer Home Reducing Plan and exciting things began to happen! The pounds and inches departed one after another. And in every case a lovely figure emerged.



Before: 30-year-old Barbara Harter of Rochester, N. Y. says of her 160-pound days, "I used to get into an afternoon slump that would last until bedtime. I envied everyone who was slimmer than I was."



After: "I like myself now," says Barbara, down to 136. "And I like other people! Stauffer has given me the energy to have a career. It isn't just making money that's fun. I love helping people slim down."



Before: Early last year Eunice Maultsby of Lumberton, No. Carolina went to buy a dress with Christmas money, found nothing to fit her 201-pound frame. She decided on Stauffer Home Plan instead.



After: Eunice weighs 139 pounds today, has firm, youthful-looking skin. "Stauffer has put confidence and sunshine in my life," she says, "and it's a wonderful thrill to give these same gifts to others."



Before: "Even as a baby I was overweight," says Dora Glasgow of Kansas City. "For 28 years I was known as the smiling fat girl, but that was on the outside. Inside I was weeping." Dora weighed 225.



After: Stauffer Home Reducing Plan slimmed Dora down to 120 pounds. "And I haven't gained a pound back in two years," she says. Her husband uses the "Magic Couch" for relaxation after a busy day.



Before: "At 30, I was beginning to look middle-aged," says Clora Nelson of Baltimore. "I weighed 169 pounds and could hardly drag myself through a day's work. Heavy dieting only aggravated my nerves.



After: Clora lost 41 pounds with Stauffer Home Plan, trimmed 11 inches from her abdomen. Today she is vivacious and happy. Her proud husband Stanley says, "I introduce Clora as my new wife!"

Thrilled and grateful, these ten women wanted to tell the world about this enjoyable reducing method that *really* gets results. So each began a personal crusade to help others get slim. Among them they have freed hundreds of their friends from thousands of pounds and inches! And they are typical of at least a thousand dedicated Stauffer counselors who find happiness twice . . . from their own slim figures and from the joy they bring to others.

For further information, write: Stauffer, Dept. V-58, 1919 Vineburn, Los Angeles 32, Calif., or Dept. V-58, 1500 N. Ogden, Chicago 10, Ill., or Dept. V-58, 5929 Riverdale, New York 71, N.Y.



Mr. Stauffer's "Magic Couch," the portable Posture-Rest® unit, is the heart of the Stauffer Home Reducing Plan of effortless exercise and calorie reduction. Rent it by the month, or buy it for only pennies a day.



Before: Even as a 160-pounder, Doris Colgan of San Fernando, Calif. led a busy life. One day she saw a candid snapshot of herself. "That did it," Doris says. "I saw how fat and hippy I really was."



After: Doris went from size 18 to 14, lost 30 pounds, 5 inches from her hips. "Many women are mere inches from a lovely figure," she says, "Stauffer trims those inches and keeps them trimmed."



Before: In her sitting down secretarial job, Philadelphian Jeanne Forbes went from size 9 to 14. It wasn't a problem of pounds but inches—40 inches around the hips. With diet, her hips stayed heavy.



After: The tape measure now says 35 at Jeanne's hipline. Says Jeanne of the Stauffer Home Reducing Plan, "It's simply great for spot reducing. You can lose inches exactly where you need to lose."



Before: As a young widowed mother, Alice de Baets of St. Louis found herself withdrawing from society and nibbling every time she passed the icebox. Her weight climbed to 160. Fad diets left her hungry.



After: Stauffer slimmed Alice to 107 pounds, gave her a graceful, lifted posture. Says Alice, who has found a whole new life, "No wonder I talk about Stauffer from morning till night. I'm happy now!"

To find how you can get—and keep—a lovelier figure, write Stauffer Home Reducing Plan, Dept. V-58, 1919 Vineburn, Los Angeles 32, Calif. © 1958, Stauffer Laboratories









PEG Palmer®

TOP LEFT: Houndstooth patterned Pima cotton voile. Grey, pink, blue. 12 to 20, 12½ to 22½.

LOWER LEFT: Printed floral stripe Pima cotton voile. Lilac, pink or blue. 14½ to 24½.

CENTER: Snowflake printed Pima cotton voile. Navy, black or blue... white dots. 12½ to 22½.

RIGHT: Pima cotton voile print. Aqua, lilac, or black with white. 12½ to 22½, 12 to 20.

$10.95 each

COOL, COTTON VOILES...sheer beauty for you
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DOUBLE-DUTY HAIR CREAM

This volunteer business

BY PHYLLIS STARR

Finally, Bellevue Hospital accepted me. Two general hospitals and two psychiatric institutes in New York City had turned me down as a volunteer worker. Either they had volunteer services only during the day, while I would be working in the office, or those with evening schedules had full quotas and waiting lists as crowded as the Metropolitan Museum on Sunday afternoons.

What was this volunteer business all about. I wondered. What intangible were so many people in hospitals all over the United States getting by working for nothing? At Bellevue, a 3,000-bed hospital, which has the largest volunteer department of any hospital in the country, Mr. Robert Kaudy, the director of that department, told me on the telephone, "We need volunteers day and night. I'll send you an application."

It arrived the next day. I filled it out. Three weeks later—the time required to check a volunteer's references—Mr. Kaudy and I talked again. "We think you'd be good for patients' recreation," he said. "Could you come in tomorrow evening at 6:15?"

The following evening at 6:05, as I walked east on Twenty-eighth Street, through a neighbourhood of tenements, warehouses, and dilapidated shops, I had my first glimpse of Bellevue. A sombre collection of old brick buildings, maroon-coloured in the twilight, it stretches five blocks along First Avenue. Not the sort of place I'd care to be sick in, I thought, but I have since changed my mind. Through the high iron gates, down a flight of shallow stone steps, I came to the entrance of an immense waiting room, painted institutional-green. To the right, I saw a large, uninspired sculpture of a man and woman with stone babies swarming like ants over them. In front of it were row after row of indestructible wooden-back benches, occupied by only two men who seemed smaller than life size in this vast station. Behind a glass-top partition attendants worked at metal-barred windows.

At one of these windows I stood back of a roughly dressed man just as an attendant told him, "Your wife had the baby at three o'clock."

"Three o'clock," he said calmly, with a Spanish accent.

"Yes," said the attendant, "you can see them both at seven."

"H'o kaye," said the man and without further questions strolled off.

After asking directions to the Volunteer Office, I passed the same man sitting on one of the benches, laughing over a Spanish-language pulp magazine.

Through a cubist puzzle of corridors, I arrived at the Volunteer Office. In this room, lit only by a desk lamp, I found Mr. Kaudy. An attractive man with a crew cut, big spectacles, and a nervously decisive manner, he explained that several new volunteers were expected that evening.

"This is a terrible radio," he said, switching to a clearer station on the little grey plastic radio on his desk. "But it keeps the girls company. They have to stay until the evening volunteers check out."

"How many volunteers are there?" I asked.

"Over five hundred who work evenings. Two thirds more than in the day," he answered.

"I should think it would be the other way around," I said.

"Well, it's hard for women with children to get out during the day, but we do have quite a few who hire baby sitters so they can do this work."

Mr. Kaudy told me that the Volunteer Department is supported by the Auxiliary to Bellevue Hospital Center, Inc., a private fund-raising organization founded in 1906. The Volunteer Department, as Mr. Kaudy put it simply, "is to help the patients." To do that, there are, besides the

(Continued on page 91)

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THIS VOLUNTEER BUSINESS

(Continued from page 84)

paid staff, seven hundred and thirty-eight volunteers, aged from eighteen to eighty-three, the majority of them women. These include interpreters in almost every language, occupational therapy workers, nursing, clerical, and ward assistants, librarians, and a beautician who teaches grooming in the psychiatric wards. Many others do a variety of jobs—perhaps in the blood bank, the admitting and emergency offices, the out-clinic, and patients' recreation.

Our conversation was interrupted by the arrival of a volunteer, with long silver-blond hair, who was looking for a uniform that was to be left in the office for her. Mr. Kaudy knew nothing about it but offered to lend her one to work in that evening. While he was off getting it, she told me that each volunteer has to wear a navy-blue, belted smock which costs $5.

By the time Mr. Kaudy returned, I had met the three new volunteers to be trained with me. One, not long off a college campus, I decided, from her loose sweater and unpolished loafers, turned out to be the wife of a Bellevue intern. Another, middle-aged and friendly, told me later that she had been a member of Alcoholics Anonymous. The third was a handsome woman with a kidney-shaped medallion on a chain about her neck.

With Mr. Kaudy, we set out for the office of one of the recreation leaders, Mrs. Jeanette McGanahan. A young woman with big pecan-coloured eyes and hair pulled straight back in a curly pony tail, she had an immediate, high-spirited charm. What a healthy effect she must have on the patients, I thought. What a needed transfusion they must get from her life force.

Pushing to one side of her desk a jumbo bag of peppermint balls, she began our orientation by telling us a few of the recreations provided for the patients: full-length movies shown by volunteers who know how to run a projector; such games as bingo, checkers, Monopoly, chess; one-day trips to the country for the out-patients; photography and dressmaking clubs.

Each new volunteer, Mrs. McGanahan explained, is trained by an experienced volunteer who works with her in the wards one night a week, from six-thirty to eight-thirty, for six weeks. By the end of that period, or sometimes before, the novice is ready for her own ward. As in many hospitals throughout the country, the choice of her working night, which usually has to be the same each week, is up to the volunteer. So is the choice of the division of the hospital she wants to work in. The volunteer can choose for herself whether she wants to go to children's wards, neurology, TB, psychiatric, rehabilitation, general, or surgical wards.

"Most volunteers," Mrs. McGanahan told us, "unless they have some special talent, start off with games. Bingo's the favourite, but do play anything the patients want to play, not what you want to play."

What the patients really want is attention. Sometimes, after they've been at Bellevue for a while, their families and friends neglect visiting them. Some of them have no families or friends.

I chose to work in the TB wards, understaffed with volunteers. Mrs. McGanahan had explained that the possibility of infection is practically non-existent as long as a volunteer's resistance is normal. Still I wanted confirmation from an authority.

I wrote to a friend's father, Dr. Julius Lane Wilson, Director of the Henry Phipps Institute for the study, treatment, and prevention of tuberculosis. He wrote back: "Actually there is no measurable hazard to working on the tuberculosis ward at Bellevue as a volunteer as far as the health is concerned, and a properly conducted ward of this sort is in some ways safer than the subway or the theatre. Masks are quite essential for nurses and attendants in caring for patients who have a positive sputum and who are senile, mentally incompetent, or just damn careless. Otherwise the masks are not really needed but should be worn when one has to do so to satisfy the rules of the tuberculosis division of the hospital. But they certainly cut off smiles and act as a barrier between patients and personnel."

On the following Thursday, I found myself standing before a mirror in the volunteers' coat room. Were my pearls and earrings suitable with the new uniform? Rationalizing, perhaps, that

(Continued on page 94)



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THIS VOLUNTEER BUSINESS

(Continued from page 91)

if I were a patient, I'd welcome a little glamour, I left them on.

On the third floor, Mrs. McGanahan has her "field office," centrally located to the TB wards. Quite different from the first-floor office, it resembles a small general store. The shelves are stocked with coloured yarn, tubes of tooth paste and shaving cream, cartons of cigarettes, lipsticks, and candy. I noticed even a tortoise-shell tiara glittering with rhinestones.

Mrs. McGanahan and her assistant, Fannie Georgaros, who first came to Bellevue as a patient and liked it so much she wouldn't leave, hardly have room to move about in this office. The volunteer who was to train me was there, too. A straightforwardly competent girl, she was introduced simply as Mary Ann because Mrs. McGanahan has difficulty remembering the last names of several hundred volunteers.

After we were handed a box of bingo equipment piled with prizes from the shelves, we were told to take the C ward. This is a male ward with several small rooms of eight beds each and one large room of twelve beds. On the way there, Mary Ann asked if the pointed-toe, high-heel shoes I was wearing would be comfortable for working. I began to feel as inept and suddenly as desperate, as I had on my first day of school. But I soon forgot about myself.

Except for a few, the patients did not look as sick as I expected. Some were reading in bed or watching TV (there's a set in almost every room). The doctor on his rounds called most of the men by name and treated them with affection as well as efficiency. The rooms were less depressing than I expected, though plain, curtainless, and thoroughly impersonal. Even the bedside tables rarely held a snapshot or private ornament.

That night there were only twelve men who wanted to play, but usually there is double that number or more. In the large room we set out the game equipment and the prizes on an empty bed, while the men from the other rooms drew up chairs. Mary Ann and I then began giving out the bingo cards and markers. One man, who was sitting on the edge of his bed, breathing from a rubber mask attached to an oxygen cylinder, waved to me not to leave him out. After giving him a card, I went over to an emaciated, ashen patient huddled over a little glass bottle from which he was inhaling between coughs.

"Would you like a card?" I asked.

"Bingo," he said, refusing it, "I'm bingo myself."

The most popular prize with the men is always cigarettes—a half pack to the winner. Since it is possible to win more than once, the experts began betting among themselves that they would win a whole pack. When a handsome boy, hardly over eighteen, managed to do this, he said, "Ain't I a lucky guy."

Before the last game for the "grand prize"—a deck of cards—two women attendants in bright blue uniforms wheeled in a tray of sandwiches, tea, cocoa, milk, and pineapple juice. After serving the men, they stayed to kibitz until the prize was won.

I left the ward astonished that I could have been so excited when these men won a few cigarettes. It was only reasonable to assume that some of them had ended up at Bellevue along pretty undeserving and irresponsible paths. But I did not think of that. I had, without realizing it fully, waived my right to judge and evaluate these people. And just how pleasant the relaxation of that hard right of human appraisal can be I learned that night.

On the Thursday of my fourth week of training, as Mary Ann was sick, I was sent alone to a women's TB ward. Although it duplicated the men's wards exactly in floor plan and furniture, it gave a strikingly different impression. How much more necessary ornamentation is to a woman than a man is an inescapable fact at Bellevue, where they live segregated, not only without strength or money for unessentials, but without the possibility of blending or assuming each other's needs. Unlike the men, the women had decorated their alcoves and bed tables with pictures cut from magazines and with flowers—more often paper than real. Some had family snapshots on their tables, crucifixes, statues of saints, and little wool animals, all carefully arranged. The effect was poignant and utterly feminine.

One of the women, in a

(Continued on page 96)

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THIS VOLUNTEER BUSINESS

(Continued from page 94)

pink and orange flowered housecoat, suggested that we play in the Recreation Room. "It's so much nicer there," she said with the smile of a hostess inviting her guests out to the terrace on a warm evening.

In a bed next to her was a plump, pretty girl of about fifteen, wearing a brief Baby Doll nightgown with ruffled blue pants. She did not want to play in the Recreation Room, she said, stretching her extraordinarily white arms and legs like a languid, underage odalisque. Obviously pampered by the older women, she wanted to be persuaded.

"Come on, Baby," said another woman. "if I win you can have my prize."

Finally we all settled on going to the Recreation Room, a large, faded-rose room with a TV, armchairs, and a game table. When the table was filled, the remaining women moved the armchairs or their wheel chairs (for some even walking is an overexertion) near to their friends. In these little groups there was an intimacy of whispering and giggling that I had not noticed between the men, all of whom seemed more a part of one group. As I set out the prizes the women poked and picked among them as if buying vegetables at a neighbourhood stand, whereas most of the men had made quick, rather embarrassed appraisals from a distance.

During the game some of the women tired, or began putting their hair up in curlers, or crocheting. On the whole they seemed to have more resources for self-occupation than the men, but the attention, the knowing that someone was trying to entertain them, pleased them.

After that first evening in a ward alone, my training period was over. On most Thursdays the patients entertained me far more than I could them. I told this to a patient once. "Listen, Miss," he said, "you don't know what a kick these guys get out of you ladies. There was one volunteer," he explained, "who gave us all little potted plants. Whoever grew the best one the fastest, she said, would get a prize. These characters had a ball. They even tried to kill each other's plants—poured their medicine on them."

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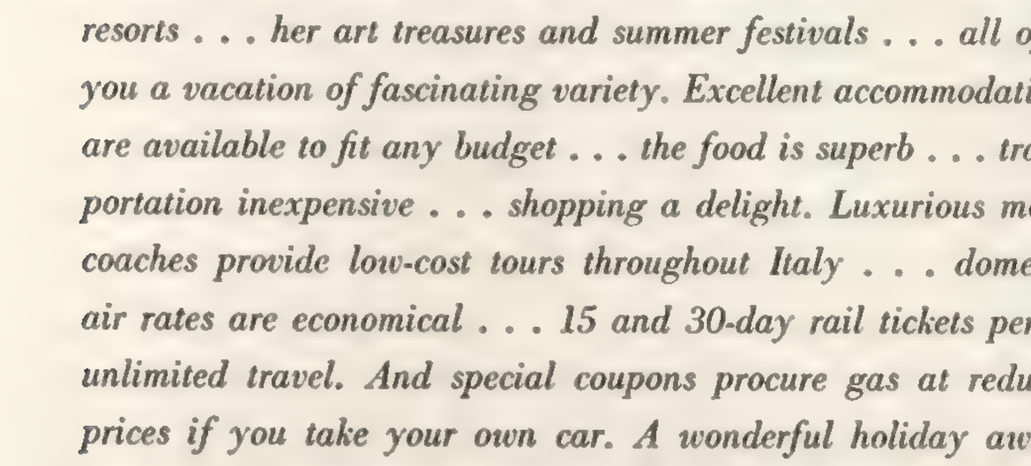
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"Somebody bet on the bay"

BY MARY FROST MABON

We spent July and August in California. The small yellow clapboard house we rented, built before the 1906 Fire, clung precipitously to the sides of San Francisco's Russian Hill. We liked the pepper tree growing outside the living room, the ghostly largo of Bay foghorns at night, and the fine view of Nob Hill from the flowered roof-terrace, where it was nearly always too foggy or too windy to linger. A summer of surprises, new experiences, and far-ranging trips started and ended here.

On Russian Hill I learned to do housekeeping the modern Western way. At first I could never remember that on three days a week the grocer didn't answer the telephone; as a result I acquired much *salud*, balancing provisions up the nearly perpendicular street to our eyrie. Our grocery was typical: stocking "New York Cut" steaks and real sour-dough French bread, figs as big as peaches, finger-sized avocados, and California wines sold in California for a song. To the Irish grocer were added a Chinese postman (handsome as a movie star), a Japanese maid when we needed her, a Frenchwoman who pressed our clothes when they needed it, the Italian florists, Podesta Baldocchi, and a charge account at the incomparable City of Paris which prepares and delivers a vast selection of delicious ready dishes. We learned that the Golden Gate Bridge is painted International Orange. We banked at the Bank of California, were put up at clubs, subscribed to the *Examiner* and the *Chronicle*, read the *Argonaut* and *Sunset*, and bought *How to Cook and Eat in Chinese* by Buwei-Yiang-Choa.

This plan for Western living, augmented by a drive-your-own Chevrolet, done up in shades of Pacific blue, ushered in an extravaganza of carefree existence. Each day, following our fancy, we would either try a new restaurant, see the sights and shop the shops, take a picnic to Marin County, or tour one of the sunny wine valleys. A constant delight was the air-cooled "suit weather" of San Francisco summers.

Of course, we joined the Automobile Club, and, one map leading to another, were soon driving out of the city for weekends, or for a week at a time. Motoring in California requires the skill of a racing driver, for the highway system has not kept pace with the increase in population. Frequently, main routes, like 40 to Tahoe, have been only partially modernized into four-lane highways. Near the traffic bottlenecks the Southern Pacific Railroad usually posts its favourite billboard, "Next Time Take the Train."

However, beyond the panorama of hot, flat valley and gullied foothill separating the high mountains from the Coast Range, the country begins to absorb its visitors.

Although most of these expanses are extraordinarily scenic, not everyone wants to pack in and camp out—which is the Californian way of ignoring the state's boom and enjoying geography. In summer, however, even with limited time, it is perfectly possible to range through unspoiled mountain grandeur by automobile and to get an impression of the long, strange Pacific Coast.

Here are a few of the many shorter trips that can be made by car from San Francisco.

Tioga and Sonora Passes

This circuit crosses the

(Continued on page 101)



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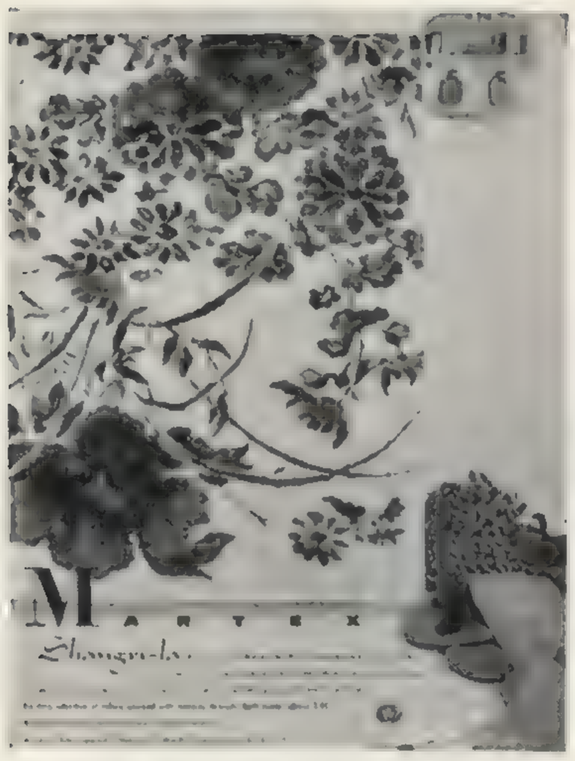
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"SOMEBODY BET ON THE BAY"

(Continued from page 98)

Sierra Nevada over its loftiest pass, the Tioga, descends to the desert, and loops back over the next highest pass, the Sonora.

Leaving San Francisco by Route 50 to Manteca, we followed Route 120 up into the mountains to the Tioga Pass. The road goes through the sunny, stately Sierra forest of ponderosa pine, sugar pine, incense cedar, juniper, and occasional sequoia. Between White Wolf and the Tuolumne Meadows is an annoying twenty-one-mile stretch of very narrow road. (To spend the night at the wilderness lodges of either White Wolf or Tuolumne Meadows, get in touch with Yosemite Park & Curry Co., 39 Geary Street, San Francisco.)

The Tioga Pass, impassable eight and a half months of the year, spirals upward out of the forest belt to just ten thousand feet. At this high point the air is crystalline, the silence frightening, and the light almost blinding. Thousands of feet below, Mono Lake and its craters lie, like drops of paint spilled by a giant hand, on an immense floor of fawn-coloured desert. Into this mirage and the desert heat the Lee Vining Grade plunges to join Route 395. Here, after lunching either on the Pass or at the Tioga Lodge on Mono Lake, one takes a north turning to Bridgeport where there is air-conditioned lodging among lawns and trees at Slick's Court motel. En route, the ghost town of Bodie, a slight swing off the road, is an interesting dilapidation, quite unrestored.

The return lap across the Sonora Pass, over Route 108, is an easy ascent and a tortuous descent into alpine meadows along the Walker and Stanislaus rivers and their tributaries. There are many delightful places to picnic. At Pinecrest on Strawberry Lake, sailboats are for hire; at nearby Dodge Ridge, a ski lift operates in summer. It is pleasant to dally in such surroundings until dusk, since from here the road drops quickly to the hot lowlands. One of the air-conditioned motels in Sonora, the old gold-mining town, is the logical place to spend the night before the next morning's trip back to San Francisco. Columbia, with iron-shuttered houses and shady trees, is the best preserved town of the Mother Lode Country, and very near Sonora.

To see the Big Sur Road

The part of coastal Route 1 that lies between Carmel and San Luis Obispo is known as the Big Sur Road. This drive can be made in either direction, but once on it, there is no turning back since there are no intersecting roads. It is, of course, a superb way to approach or to return from Santa Barbara. A more dramatic contrast of scenery is achieved, however, by combining the Big Sur with a crossing of the Sierras. The start of this five-to-six-day round trip can lead over the Tioga Pass, as above, with a turn south (instead of north) on Route 395 to Lone Pine and Mt. Whitney. Hot as this stretch may be, the stupendous reward is the eastern view of the Sierras rising mile after mile to nine thousand feet above the floor of the Owens River Valley. (To arrange for climbing Mt. Whitney on horse or by foot, get in touch with Bruce Morgan, Whitney Pack Trains, Lone Pine, California.) By continuing south to Route 178 and across the state to Santa Margarita, one may join the Big Sur Road on Route 1 at its start near San Luis Obispo.

The Big Sur Road, an engineering marvel completed only twenty-one years ago, is a long knife-cut slipping around the steep ocean headlands of the Santa Lucia Mountains. Completely invisible in fog, it is dangerous in bad weather.

As spectacular as the Corniches, Big Sur Road is, however, characterized by scrub-covered cliff-slants and tall stands of redwoods in the gulches that were once smugglers' hideouts. The sea otters, which the Russians, in the days when they held Bodega and Fort Ross, exterminated in San Francisco Bay, have reappeared to play in the whitecaps off these rocky shores. The intense ultramarine waters teem with fish.

We were in various luck when we took this route south to north, for it was clear at Morro Bay, and we glimpsed the Hearst castle behind San Simeon from afar in sunlight. Then suddenly the fog rolled in, and we could hardly see each other out on the point near the Piedras Blancas lighthouse where we picnicked. Nor could we hear each other, with the wicked black waves thundering on the rocks; it might have

(Continued on page 119)



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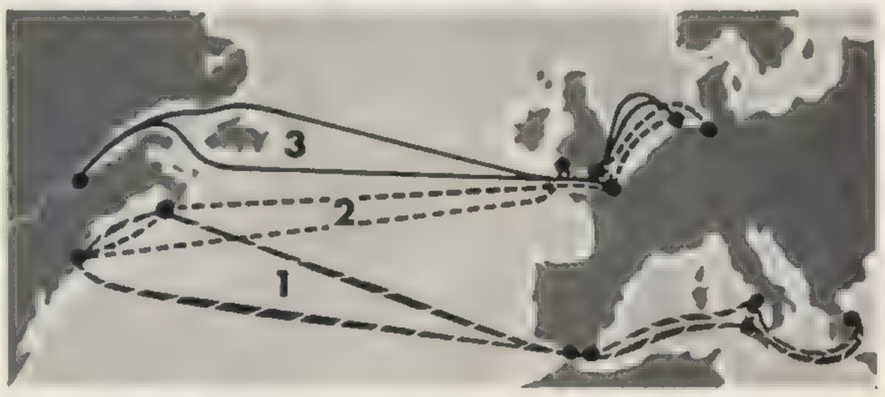
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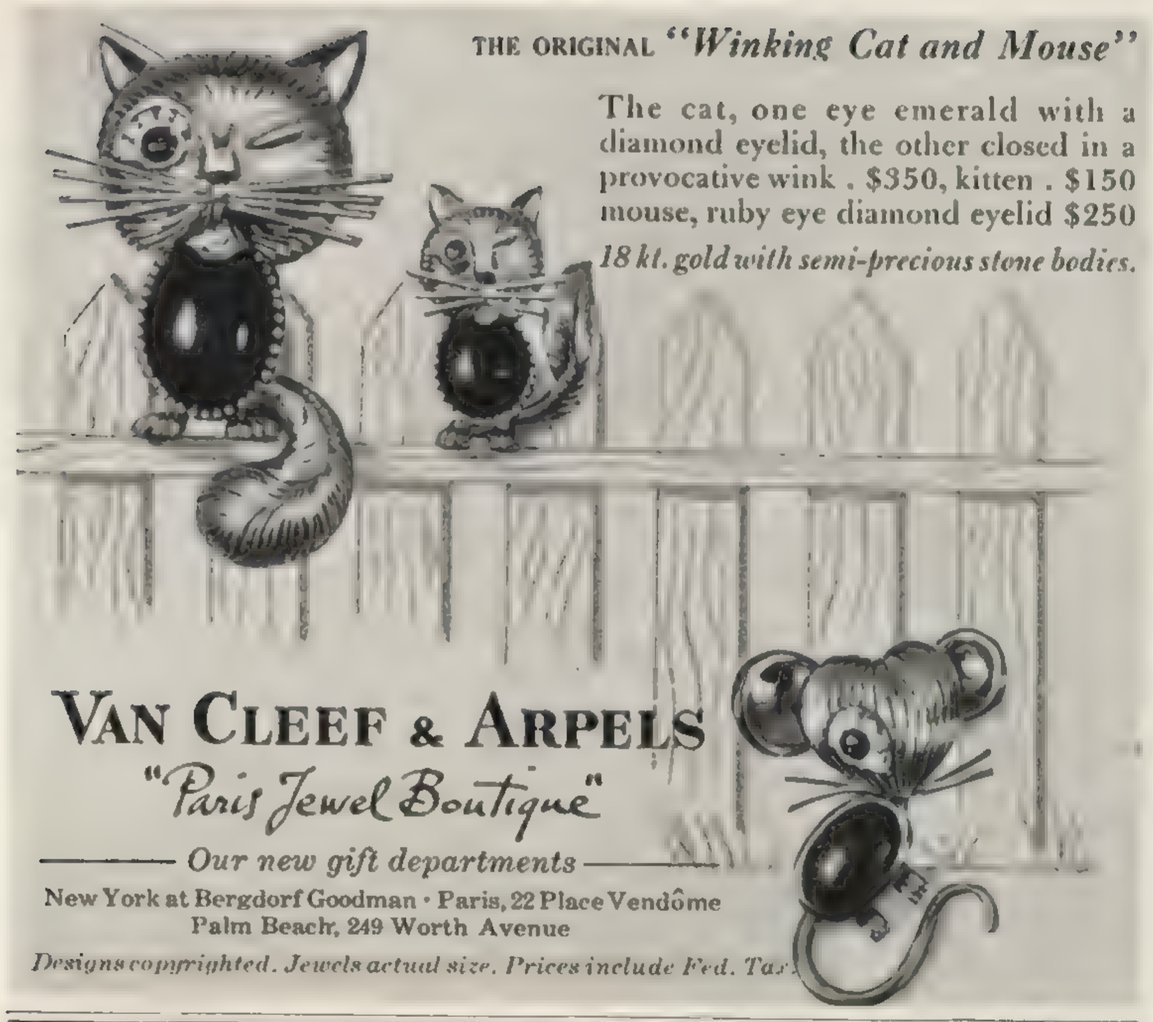
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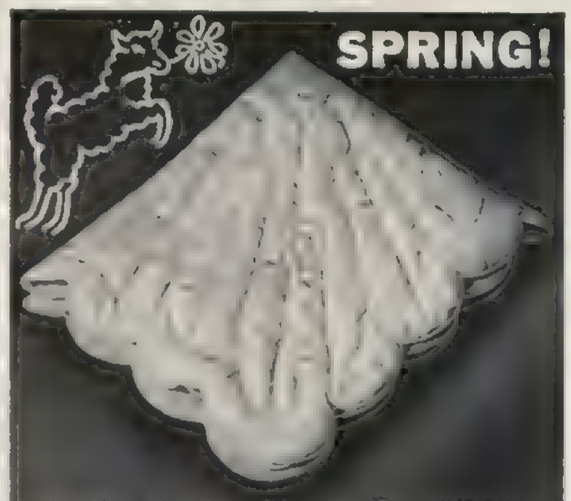
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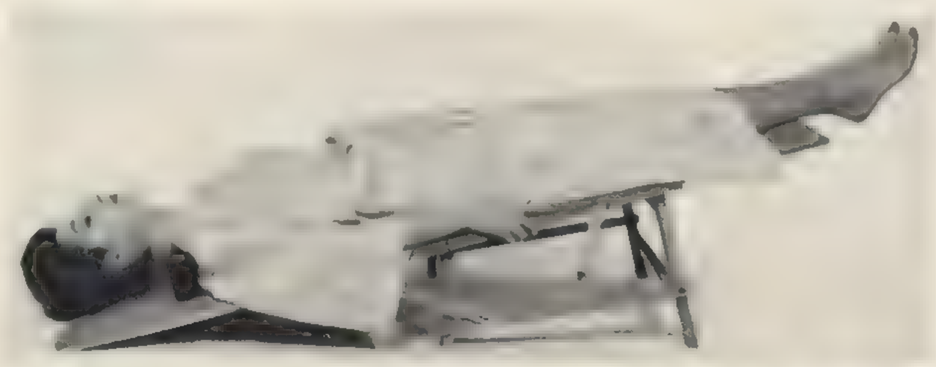
SHOP HOUND



. . . gathering news in May



French pouf—new twist. The twist is pinned under a little puff of hair; hair in front, loosely waved. By Mr. Harold, Hotel Winslow, 55th & Madison Ave., N. Y. 22.



The beauty angle. Board works at a 40-degree tilt to help stir up circulation, improve posture. $30, Ann Delafield, P.O. Box 752. Grand Central Annex, N. Y.



Far East influence. Belted robe of yellow Chinese silk brocade. Also gold, red, pink. S, M, L. $17.95 ppd. House of Chinese Products, 1604 Broadway, New York 19, N. Y.



Spumante is the name of this flaring coiffure. English translation: frothy (deliciously apt, we think). John Fonda, 153 W. 57th Street, New York 19, N. Y.

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Head start on chemiserie—or any of the new shapes in fashion. This bouffant coiffure is cut for easy home management. C. Leonce,
9 E. 53rd St., New York 22, N. Y.



Put-over news—as it applies to shorts, slim pants, et cetera. Sapphire blue cotton velours. Also light blue or black. S, M, L. $13.95. Tomas,
609 Madison Avenue,
New York 22. N. Y.



May snowfall.
One ravishing way to cope with air-conditioned restaurants. theatres—a lei of Canadian white fox. $37.50, inc. tax. ppd. Harold J. Rubin.
52 E. 56th St., N. Y. 22.



Short cut to the new fashions. via this high, wide coiffure, waved down the back. At front. a sweep of parted bangs. Jungst at The Madison,
15 East 58th Street.
New York 22. N. Y.



Coiffure drapery. Longer-than-short hair, here, swagged into deep waves and finished with a little brush of curls.
François de Paris,
37 West 8th Street,
New York 11, N. Y.

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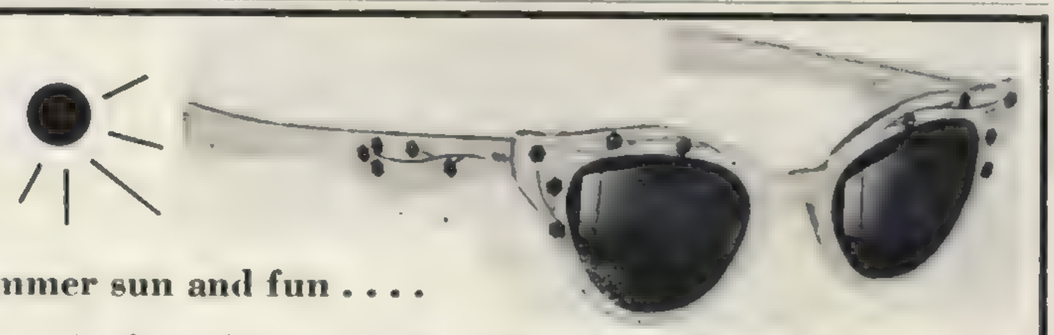
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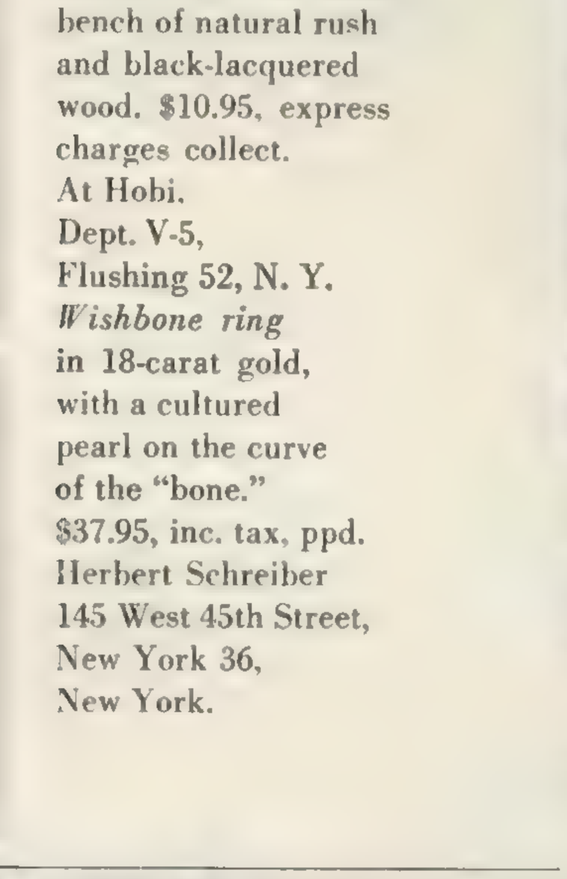
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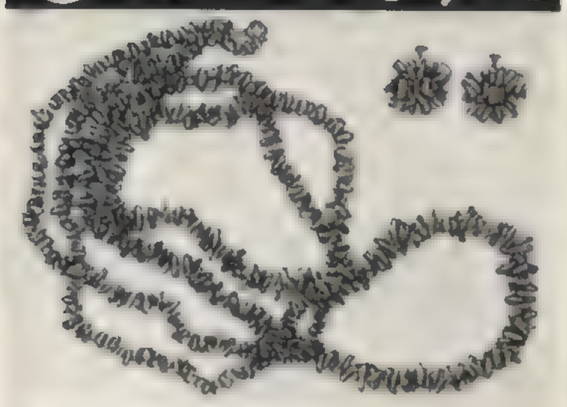
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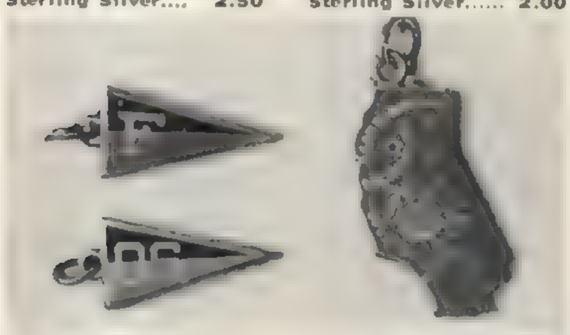
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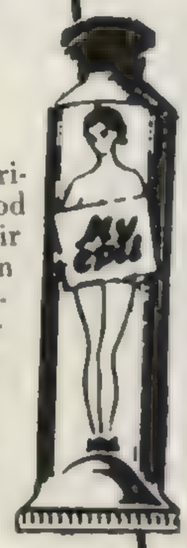
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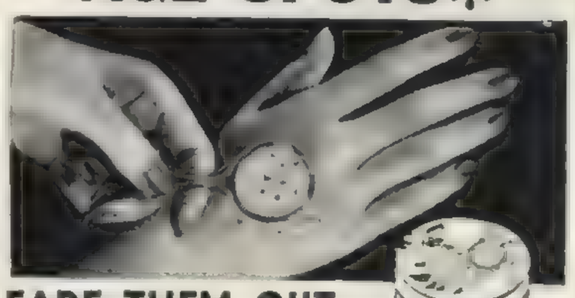
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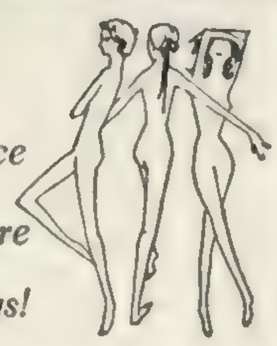
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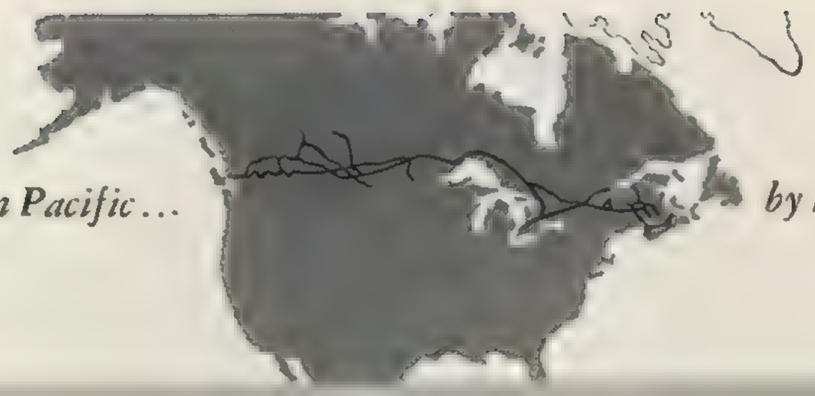
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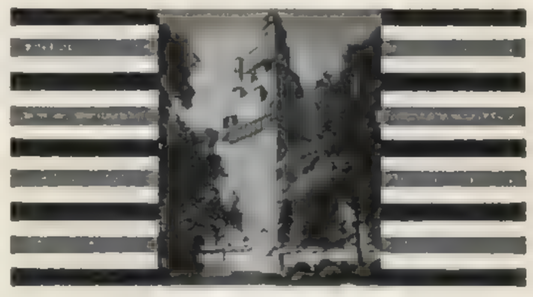
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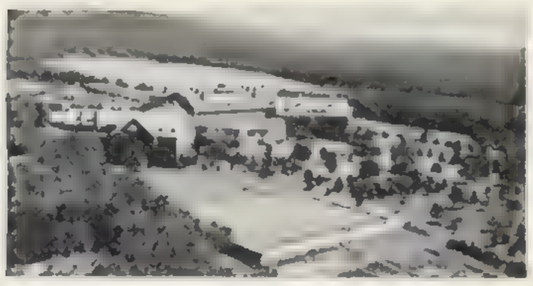


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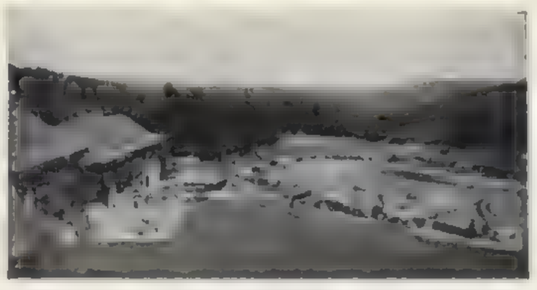
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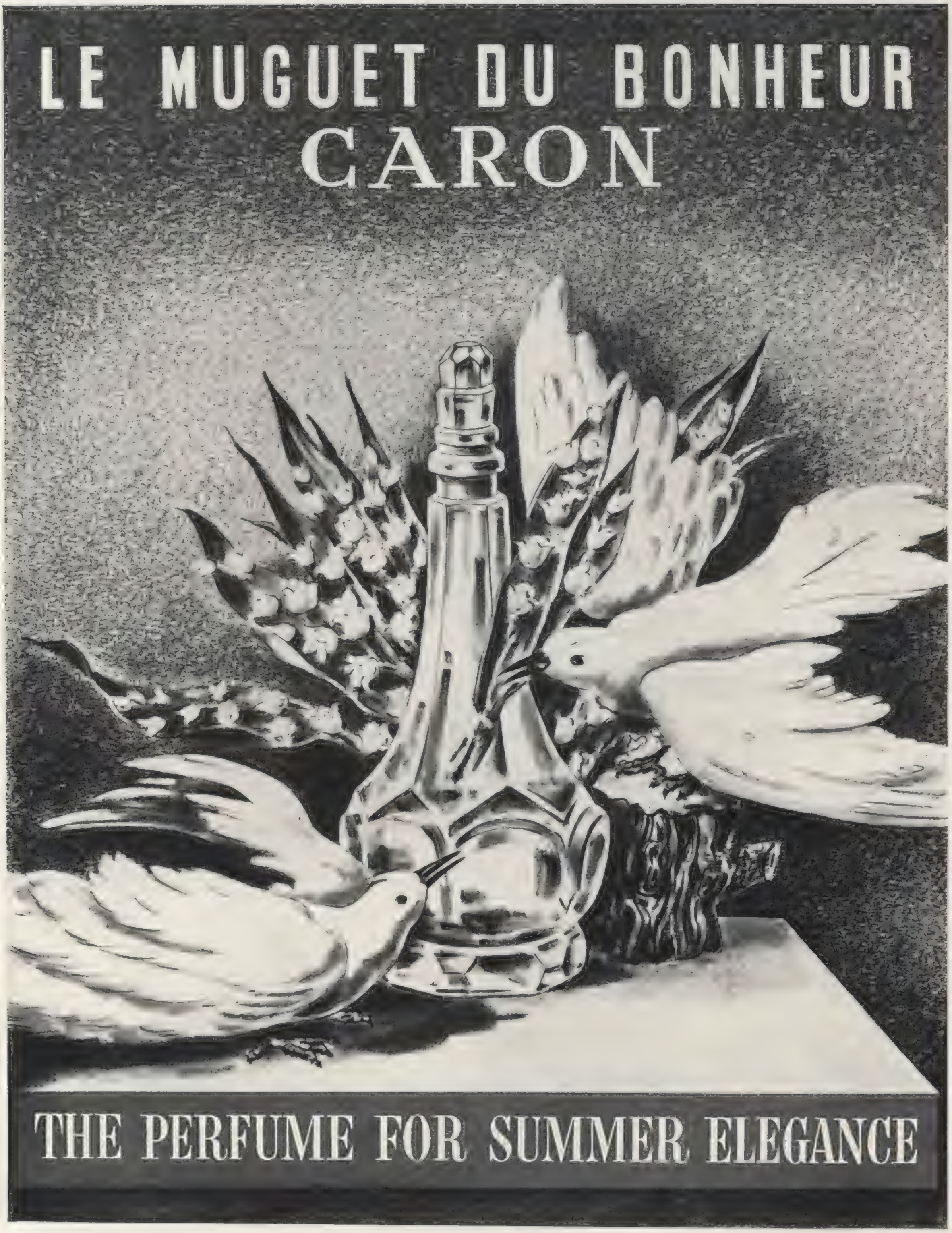
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LE MUGUET DU BONHEUR

CARON



THE PERFUME FOR SUMMER ELEGANCE

© Caron, 1958

"Somebody bet on the bay"

(Continued from page 101)

been the Outer Hebrides, except for the banks of ice plant and sand verbena. Then, as suddenly as it descended, the fog lifted, and we finished this extraordinary drive in sapphire calm.

The restaurant, Nepenthe, on the Big Sur cliffs, is as unique in its way as Trader Vic's. It has a glass-sheltered bar on the seaside, and an oval outdoor dining terrace placed for amphitheatrical views of the sunset, seen over the sea and reflected on tawny hillsides. The Fassetts, whose friends are the artists living in and around Big Sur, run the action on this stage set with surface simplicity and great dramatic flair. The service and drinks are excellent; the unchanging menu composed mostly of steak, succulently prepared in various ways. After sundown, a fire is lit outside and the Fassett children, numerous and talented, entertain spontaneously, and almost professionally, with folk dances. As a final touch, the phone is used for outgoing calls only.

Carmel, Monterey, and the Carmel Valley

Carmel, on the Monterey Peninsula, is somewhat reminiscent of a minor European spa, neat, piny, flower-scented, haunted by artists, its streets lined with small shops. There is even an old church, the Spanish Mission, where Padre Junípero Serra was buried "full of years and honours and bodily sores." Here, the Pine Inn is easy, chintzy, wonderfully run. This inn can be weekend headquarters for nearby Monterey, for three famous golf courses, and for cruising the sunny, oak-covered hills of Carmel Valley.

Monterey, the capital of Spanish California from 1774-1825, has, among other things, an impressive adobe (now the Old Colony Club) with a wonderfully re-created Hispano-Californian formal garden planted in hollow squares of box and privet, with lemon and quince trees, cypresses, cacti and Irish yews.

In the Carmel Valley there are places to lunch or to linger longer. The modern and popular Carmel Valley Inn with attractive bedroom units rimming a landscaped swimming pool is excellent for families with young children. Los Laureles, Muriel Vanderbilt's old house, is not for the very young but rather for the more worldly. There is rich food and somewhat haphazard service on crowded days. Robles del Rio Lodge centres on a redwood ranch house, with cottages and swimming pool. Life is simple here. The address of these three inns is Carmel Valley, California.

Lake Tahoe

The most desirable shores of this enormous Sierra lake, more than a mile above sea level, are either privately owned or else developed to an unfortunate degree. The most attractive place to stay is quiet, expensive, comfortable Glenbrook, on the Nevada side of the lake, which has a nine-hole golf course, excellent food, riding, swimming, water skiing, and fishing. Glenbrook's only fault is its distance, even by motorboat, from the California side.

There are amusing excursions to make by motorboat; and by car one may drive to nearby Squaw Valley where the 1960 Winter Olympics will be held, or to Sugar Bowl, or to Virginia City, a late Victorian ghost town in the Nevada Desert. Here Lucius Beebe and Charles Clegg edit the *Territorial Enterprise* (a paper for which Bret Harte and Mark Twain once worked as reporters). Come sunset, the editors are generally to be found lifting an elbow and clicking the heels of their custom-made twenty-four-carat-gold-embossed boots at the bar of the Delta Saloon. A slightly seamy, gay place to dine afterwards lies a few miles south, the Bonanza Inn at Wadley Hot Springs, Nevada. The food is terrific and the starlit trip back to Tahoe, especially after the stingers served there, is dreamy.

To reach Tahoe by car one must choose between Route 40's combination of diesel trucks and Donner Pass and the pleasanter, less spectacular Old Pony Express Trail, Route 50. The Nut Tree at Vacaville, on Route 40, is a super-Californian restaurant.

Fun in San Francisco

In many ways, the best part of our trips was returning to the more and more familiar sights of San Francisco.

The shops are fascinating; the temptations endless. A custom-made collection of wear-at-home clothes at Gump's is as much a sight as their museum-like collection of jade, unlocked on request for the visitor. There are potted delphiniums in the basement of Woolworth's on Market Street. In Chinatown one finds grey kimonos and short *happi* coats in scarlet or black, all for men. There are sari dresses for women. Buddhas made of red amber, and windbells for a windy country.

Wavel's, Madame Butterfly, and best of all, The House of Sung compete for the banker's coat and kimono trade. Sung, in addition, makes a specialty of exquisite Japanese prints to hang on the wall. Matsumoto's, on Sutter Street, sells enchanting Japanese clothes for small children; tailors flower-coloured coolie suits for women, and silk underwear for men. The Japanese shop, Takahashi, at 1661 Post Street, has huge cushions in brilliant silks to pile on the floor; orange, olive, and blue-ink coloured Japanese cooking aprons; and short Judo coats for the beach, woven of soft cream-coloured twine.

Dohrmann's Hotel Supply Co., on Mission Street, is a treasury of French steel cooking utensils. Decorative arts shops are legion: V. C. Morris, Villa Iris, the Town and Country Shop, and Michael Taylor, where one buys everything from crystal screens encasing butterflies and seaweed to cobalt-blue demitasse cups sprinkled with tiny gold stars. Luckily, the taxi drivers are Adonises who keep their figures by jumping out at destination to carry packages and those armfuls of flowers gathered at the irresistible open-air stalls around Union Square.

Restaurants in San Francisco do not always deserve the superlatives with which they have been recently celebrated. Trader Vic's, patronized by everyone who is anyone, is as always unsurpassed. We liked the elegance of Ernie's, with its lovely red velvet and crystal *décor*, *soigné* service, and delectable French-Italian food. At Jack's the chef has a way with two of the best San Francisco fish, rex sole and sand dab.

Alexis' Tangier, exciting once in a while, presents exotic dishes served dramatically in the dark. Among other restaurants: India House keeps a romantic something, along with curries and turbans; Kan's, at 708 Grant Avenue, serves far the best Chinese food. My favourite *cioppino*, the fish soup peculiar to San Francisco, is at Di Maggio's. But only by arriving at Tarantino's by 11:30 A.M. could I enjoy another local delicacy, abalone, without standing in line.

Two absolutely unlike bars we took to were El Matador, owned by Barnaby Conrad and hung with wonderful bullfight regalia, and the *brasserie*, Buena Vista, down on Hyde Street near Fisherman's Wharf, with a view of Sausalito as beautiful as the Irish coffee.

Our twenty-year-old daughter and her friends loved the murals and the fancy hamburgers at the Hippopotamus, the show at the Hungry I, the dancing at Sinaloa, and the Japanese food and ritual in the individual dining rooms at Tokyo Sukiyaki. My husband enjoyed sandwiches on the terrace of the Alta Mira Hotel in Sausalito and Irish coffee afterwards on Sam's sunny pier at Tiburon, both vantage points for views back to San Francisco. We all liked a misprint on Romanoff's elaborate menu, "Grilled Ground New York Maitre d'Hotel, Long Branch Potatoes."

I miss it all: the housekeeping, the shops, the restaurants; Delaplane's and Caen's columns in the *Chronicle*, Dick Nolan and Sue Smith in the *Evening Examiner*; the cheerful motto of the Garbage Men's Union "Always at Your Disposal." I even miss the Steinhart Aquarium in Golden Gate Park and a tiny Florentine painting of the Annunciation, all in hot pinks, at the De Young Museum. But most of all, I miss the wonderful fog, and the wonderful city when the fog lifts, laid out on its hills, white as Algiers, shining in the sun. It looks the happiest city in the world.



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and gay on your lips. Wear it and see how young you can look!

Germaine Monteil

VOGUE
MAY, 1958

Vogue's eye view of the revolution in beauty



It's revolution
right down to the ground.
This is the time to take new beauty
in dauntless leaps—several different
directions. The starting points
might be head and feet, as here, *but* they
won't add up to a row of unstrung pearls
unless the look is right
all the way down the line.
This way: At the top, a pouf of hair
touched, more often than not, with unexpected
colour—see page 132. (The French twist is
now as passé as the long bob.)
Next, a good show of false eyelashes.
New make-up scheme, paler, more interesting—see page 135.
Then the outside shape: it *can* be trapeze; chemise;
blousing; pleatful. (It must be short;
it *can't* be long or sheath-fitted—the wallpaper way.)
Last in line: the new long-distance legs
finished in point by long-toed, narrow-looking shoes....
Revolution is the word; it's no time to be a mugwump.





The pleat revolution starts round the knees. Here, two chemisey little black dresses with fast swizzles of fullness toward the hem. *This page:* Smashing summer look all day in town, black Dacron-and-cotton two-part dress. The knife-pleated top has an elasticized hem, can be pulled to waist-level and worn balloon-style. By Claire McCardell, a Fuller fabric; about $60. At Lord & Taylor; Neiman-Marcus; I. Magnin. *Enormous* straw sailor by John Frederics. Mademoiselle shoes, at Lord & Taylor. Uncle Sam umbrella. *Far right:* Sliver chemiserie for evening, with mere inches of pseudo-pleats. Black rayon crêpe, canoe-necked; by Junior Sophisticates, about $40. At Miss Bergdorf of Bergdorf Goodman; Hutzler's; Hudson's. Worn here with a coiffure hat—poufs of dotted black veiling. By Madcaps: Miss Bergdorf of Bergdorf Goodman. Andrew Geller shoes.

KAREN RADKAI

Revolution in LOOKS



Suddenly, coasting on last year's looks is out of the question. There's a new daring in fashion, changing everything from the look of the clothes to the looks of make-up, hair, even underpinnings, and all adding up to a new kind of beauty. . . . The new beauty is made up as much of a new dress shape, a new skirt length, as it is of new fake eyelashes, a new hair colour, perhaps, new powder shades, and pointier, spindle-toed shoes. It's not an effect to edge into by sectional planning. This is a moment in fashion to be met headlong and full-length, and the best moment of the revolution will come when you see your own pleased reflection, again full-length, in the mirror. These are the check points for the new beauty . . .

More leg, less skirt: The facts for spring, 1958. Sensational legs will be visible this summer to the kneecap, and the sub-sensational varieties—anywhere from not-bad-at-all to frankly-not-good—should take to skirts that stop just below the knee. . . . In the legs' new limelight, stockings continue to show a shadow of colour—but definitely colour; or, following the Paris lead, legs are pale, with stockings of pale dove grey, elusive beige, or, in the evening, very elusive off-black. What all this leads to is . . .

The shape rebellion: More than one shape, more than one way to manage any single shape in fashion—that's the fortifying rule to carry with you when you shop. That, and the exhilarating *(Continued on next page)*



Vamp eyes

Vital to this year's look: interesting brows, seven-veil eyelashes.

Revolution in

LOOKS



Pointed mouth

Good points at the corners, drawn with a lip liner. Marked cupid's bow.

fact that the revolution in looks is on. (If your eye is not yet with it, bear in mind that this is a year in which real, garden-growing daffodils are pink as well as yellow; that a blue rose, complete with thorns, is on the way to reality in the hotbeds of the avant-garde.) . . . The trapeze, newest of the free-form, mobile shapes, flows in a lateral sway away from the body, starting at shoulder-level; yet somehow the outlines of the figure are not concealed. It's seductive and wearable. . . . Chemiserie, with its unlimited variations, has the scope to launch a thousand figure-types. One can have the chemise in two parts —put-over and skirt—or all of a piece, belted or fitted at the front, free at the back. Or one can have it almost straight, with a sweep of diagonal folds caught at one shoulder. We won't go on. You've seen these clothes in Vogue; there are more in the pages of this issue, reporting the blousing line, the pleat revolution, the amusing flounced shapes, the new shirtwaist dress. . . . Surprising to look at? Yes, definitely, and surprise, after all, is one of the sure ways to capture your audience. Then there are others . . .

Using your head, for instance: Disguising the weight of brain power here are the faintly giddy coifs—party-snapper poufs, geranium crops, Left Bank bangs, organized disorganized curls escaping from vamp-band ribbons in the most flattering style you can manage. (You and your hairdresser, naturally; all escapes are planned, and you have to *learn* to look blasé.) . . . Ferris wheel hats are in order, too; the bigger, the charming-er. And for the face beneath them . . .

Frilled eyes

Sweeping all before them: false eyelashes, not for more length, but more of a muchness, density and flutter.

Interesting pallor: What the French call *bébé rose* is the look to have in make-up now, which means, first of all, a foundation two or more shades lighter than most of us have been wearing. To rouge or not to rouge? . . . Probably the safest scheme is blending a bit of creme rouge with an equal nugget of powder base, then proceeding à la Watteau. Mouths have more point—see right, above. Eyes are just short of irresistible—see right, below, and all the models from page 121 to 131; every one of them is wearing false fringes at eye level.

Well . . . we don't know about you, but *we*'re off to the barricades, counters we think they were called before the revolution.



KAREN RADKAI



The chemise break—pleats
starting from a hip-level band.
Bare T-shirt, tank-suit top in
Mack Sennett stripes of
navy blue and white; then a mass
of white pleats; navy-blue patent
leather belt. Top of Permathal
Everglaze cotton knit by Alamac;
skirt of Arnel-and-rayon crêpe.
By Junior Sophisticates, about $40.
At Bendel's Young-Timers;
Dayton's; Joseph Magnin.
Lilly Daché's enormous sailor.
Delman shoes, and note
the pale-leg look.



The eyelet revolution—
a fusillade of flounces or
just one, in white eyelet
embroidery, triggered into motion
when the dancing starts.
This page: White chemise dress—
deceptively cool and children's
party-ish—in eyelet-embroidered
cotton batiste; deep box-pleated
flounce (dormant, here), threaded by
a beige picot ribbon that ties
in a bow at the back. By Greta Plattry,
of Samuel Ehrman fabric; about $10.
Best's; Woodward & Lothrop; Famous-Barr.
Mademoiselle shoes: Lord & Taylor.
Facing page: Enough to keep
any dance floor in a whirl—
three tiers of flounces, in
white eyelet cotton batiste; low,
scooped-out top of white piqué (a Fuller
fabric), little-girl sash of wide pink
ribbon. By Mr. Mort, in junior
sizes; $50. Saks Fifth Avenue;
Julius Garfinckel; Neiman-Marcus.

The vamp band

Both coiffures, here—
further views of the one on
the cover of this issue:
a party-snapper pouf of curls
tendrilling out above and
below a wide vamp band,
tied well off the neck (which
must look as long as possible—
like Alice's after she ate
the mushroom). A coiffure
as full, as frankly contrived
as this isn't just a charming
folly, but almost a necessity
with the new dresses.



KAREN RADKAI



The great polka-dot plot: they're assembling in force, armed to the teeth with fashion—and sweeping over everything from hatbands to handbags to new daytime dresses (they've engulfed four out of the five, here—charmingly).
Directly left: Bright-red polka dots in orbit on a white late-day bloused chemise that bursts into pleats at the hipline (where there's a red velvet sash). By Madeleine Fauth, in Dacron-and-cotton. Junior sizes. About $25, at Jay Thorpe; I. Magnin.
Huge white straw hat: Sally Victor. Martinique shoes: Bloomingdale's.
Left, below: The news here—polka dots (white) on orange; inverted pleats, coming in low. Chemise, in cotton-and-Cupioni (Fabrex fabric) with two hip pockets, a generous sweep of collar. By Richard Cole; $10. At Bloomingdale's. White straw cloche: John Frederics.
Right, above: Gored-skirt chemise in gold-coloured Belgian linen. By Jeane Scott, junior sizes; $10. At Lord & Taylor. With it, portable polka dots—on the handbag by MM: Lord & Taylor. Deep yellow straw cloche: Sally Victor.
Right, below: Bingo-sized black polka dots on a white chemise of Dacron-and-cotton with a deep, and deeply-placed, flounce; by Dan Keller. $30: Bonwit Teller.
Far right: The new shirt dress—belted at the hips, polka-dotted all over, and worn with a hat that *is* a hat. Dress, a white silk surah chemise with black polka dots, buttons, patent leather belt; by Junior Sophisticates, $65. At Bonwit Teller; Sakowitz.
White straw super-hat, polka-dotted band: Sally Victor. Mademoiselle shoes at Lord & Taylor. Lugene binoculars.

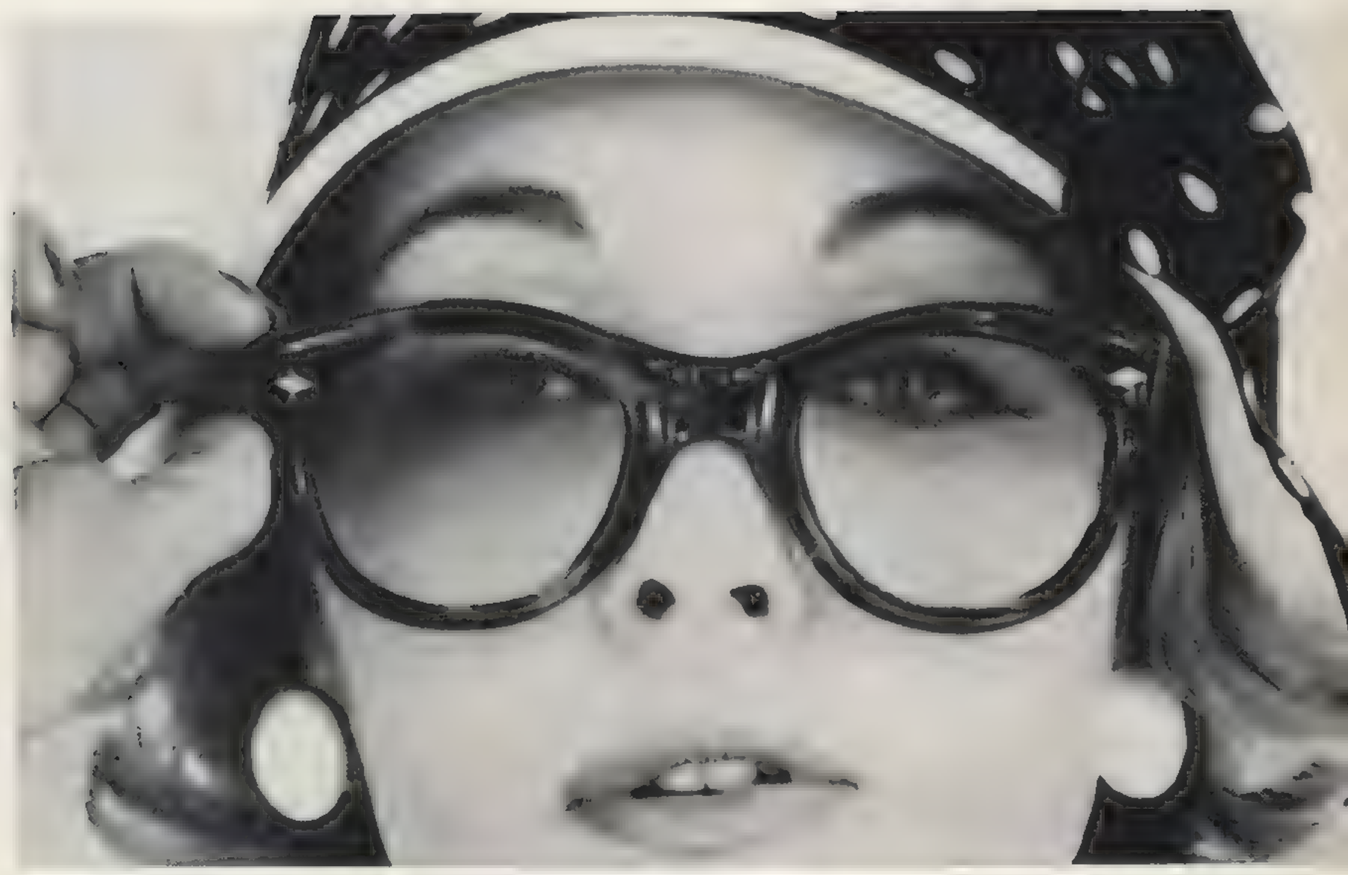
KAREN RADKAI





Summer firecracker—
the flounced chemise in black
woven cotton. Worn here with
a vamp band of polka-dotted
silk and spectacles of the largest
size—so big, in fact, that the
eyes have real candle power;
fake lashes, too. Dress, by
Gilden Junior, about $15.
Bloomingdale's; Hutzler's; Hudson's.
Capezio shoes. Uncle Sam umbrella.

KAREN RADKAI



Revolution in

SPECTACLES



The point of view is new,
but based on an old American
notion: the bigger the better.
And, incidentally, all the better
to be seen in; the models, here,
for instance, wear spectacles
big enough to show their luxurious
bogus eyelashes and a flicker of
eye shadow—eyes, too.
No brainstorms here. The idea is
simply to treat your spectacles as
you would a diamond bar pin;
they go with *practically* anything
if they're worn with dash.
On this page, three looks in
character with the new beauty . . .
Top right: Colossal fake
tortoise frames, here under the
brim of a close, close cloche.
Left: Squarish frames that are made
in a variety of colours; those shown
are of the tortoise school.
Directly right: On goldbrick detail,
big, round-eyed spectacles—
a shape that's been a hit with
movie queens since, roughly,
The Birth of a Nation. In close-up:
false eyelashes on a down-draft.
All spectacles at Kobley & Stern.



Colour rebellion:

THE NEW COSMETIC HAIR

"I'd like my hair a new colour this time." That's the way hair-colour decisions are made now; not snap, not agonized—about like buying a lipstick. Experiments-by-appointment are keeping salons on the go 25% faster than last year; a good 10% of the women don't have a grey hair in their heads; some change hair colour every few months, with no intent-to-deceive involved. Client specifications may sound zanier (see, here, the typical hair-colour quotes heard daily at salons), but beautifying effects are zowier. The cause: new techniques of blending and application.

"A little more 'lift' in the gold streaks, perhaps?"—and just a touch of 14-, 18-, or 24-carat gold ought to do it. The effect, when gold is applied to petals of hair, is a permanent gold brilliance with the non-metallic, natural-looking highlights of your own hair chemistry. Depths, intensities of colour, depend, as always, on the number of carats.

"Would you say blue or mauve tipping for my bangs?" To rinse in for an evening's worth of colour: a spectrum of silky pastel colours. Next day, if the colouring proves too theatrical, an aggressive shade can be rinsed down and "drabbed" (an ugly word, this, but absolutely essential to get the hang of: drabbing reduces a colour's intensity).

"I haven't much time today—let's use the vapourizer." Hopefully, a new speed in colouring via a cool vapourizing mist method that cuts salon bleaching, tinting, and touch-up time in half. Regulated humidity like this brings out a hair colour's best light somewhat the way dewy English climate brightens the skin. A vapourizer series, a good setting-up exercise pre-permanent, makes problem hair better-natured.

"I'll pick up my wig around five." Wigs—a woman with the means and the inclination might have a row of wig-stands in her closet now—are an effective accessory for stem dresses, look like a shower of petals. Great fakes, as unbelievable and beautifying as lipstick, they have a fullness of shape and colour (chestnut rarefied with pale blue is a delightful variant) that couldn't possibly grow anywhere except in the imagination. One fitting is usually sufficient; a dry cleaning every few weeks at the salon; and if the colour bores you, finally—change it; after all, it's only hair.

"Blond by night, please." Quick as a wig (almost), the new colouring arrangements that work instanter: colour spray, to use for one night (or day) at a time, on a finished coiffure. Not as radical, but very pretty, too, are the high lights and plus-of-colour fluffed into wet, newly-shampooed hair with aerosol cream colour rinses.

"Luminous—I want to be luminous." Nothing spooky about this idea—just good old skin-cosmetic basics, like Royal Jelly and polyols, doing their job at a new stand. Salon permanent-wave lotions include Royal Jelly in combination with other ingredients to strengthen hair, give it a definable lustre that will last for weeks. Polyols are moisture-loving molecules that hurry the action of both waving lotion and neutralizer, reduce wear-and-tear on the hair in the process.

Revolution in subtlety—the new beige-blonds

Right: A single, satisfying instance of the real-life look in hair tints; this, one of the glimmering beige-blond shadings operating fashion now. New techniques and a new woman-outlook are brushing off the too flat, unvaried shades—and "bleached blond" hasn't been said in our hearing since when? Twin diamond thistles make the ring, set in gold and platinum; by Schlumberger for Tiffany.





New cosmetic lighting

THE POWDER-PUFF REVOLUTION

This is how Vogue's new make-up plan works:

Hair-colouring is the key—
in each case it's the
colour swatch farthest
left on the chart.

FOR BLONDES:
Ivory-coloured foundation.
Pale-blue primer-coat powder.
Lighter ivoried topcoat powder.
Lipstick and nail enamel, true pink.
Eye shadow a stepped-up version
of the primer-coat blue.
Bright blue mascara. Brows stroked
with blue and grey. (Note: evenings,
eye shadow, lipstick, and nail enamel
might be primer-coats themselves—
under a shimmer of silver.)

FOR REDHEADS:
An almost porcelain-coloured foundation.
Primer-coat powder, a pale misty green.
Topcoat powder, lighter form of the
foundation colour. Lipstick and nail
enamel, tangy orange. Pool-green eye
shadow and mascara. A combination of
green and auburn for eyebrows.
(Evening overcoat for nails,
eye shadow: bronze.)

FOR BRUNETTES:
Beige foundation. Very, very pale—
but clear—yellow primer-coat powder.
Light beige topcoat powder. For lips and
nails, a true no-nonsense red.
Yellow eye shadow (evening gloss for this
and nail lacquer: gold). Brown mascara.
Black and brown eyebrow pencilling.

FOR GREY HAIR:
Shell pink foundation. Warm, pale-pink
primer-coat powder. Natural-pink topcoat
powder. Bluish pink for lips and nails.
Mauve eye shadow. Charcoal-grey mascara
and eyebrow pencil. (Evening possibility
over nail enamel and eye shadow: silver.)

Everyone knows that, as beauty makers go, practically nothing can hold a candle to candle power. Or at least that's the way matters stood. . . . As of now, we're delighted to report that there's new light to be shed on the subject of candlelight—by the make-up routine outlined and charted at left.

This is how Vogue looks at it: since the effects of candlelight are undeniably terrific, why confine candlelight effects to candles? (After all, no woman, Miss Havisham notwithstanding, can arrange to spend *all* her evenings in their glow.) Our next-best-thing idea: why not put candlelight effects where they count most? Namely, on the woman herself. Which is precisely what we've drawn up here: a make-up plan based on four shades of powder and eye shadow that offers a woman the flattery of candlelight without candles. Having tried the new make-up on several Vogue editors and models, we can vouch for these results. Eyes—even the standard-size-non-Garboesque variety—looked sizes larger and brighter; features more ravishingly designed. Complexions seemed not only clearer, but quite *dewily* clear.

Basis of the plan—as well as the biggest surprise in it—is a primer coat of coloured face powder. Blue, green, yellow, and pink are the four delicious flavours, and about them we have this to say to the timid. First of all, they're pale, even paler on, of course, than you see them here. Secondly, as primer coats, they go *under* a topcoat of powder-coloured powder (that's how we arrived at the luminescent quality mentioned earlier). Third, each is a colour already famously becoming to a given complexion type—e.g., blue for blondes, green for redheads, yellow for brunettes, pink for the woman with grey hair. Or—in rare cases—the colour switches: blue for brunettes may sometimes be remarkably good.

What these colours do—in beauty as in fashion—is to clarify natural colouring by seeming to correct flaws in the skin's own pigmentation. In the case of blue, green, and yellow, it's a matter of subtracting too much of a good thing (the blonde's and redhead's pinkness, the brunette's tendency to olive). With pink, on the other hand, the idea is to add warmth where one's own colouring may have faded, as often happens when hair turns grey. Incidentally, the news is in the system, rather than in the cosmetics themselves; primer coat powders are made by several well-known beauty houses, and are buyable almost everywhere.

As for the other colours in Vogue's plan, they work *with* the primer-coat powder, contrast only in the instance of lipstick and nail enamel. Eye make-up, for example, *is* the primer-coat colour, but degrees deeper. For shadow-deflecting reasons, foundation is pale, topcoat powder even paler. Other rules that apply in a general way: smooth on a sub-coat of moisturizing lotion to begin with; and, at the primer-coat powdering stage—use lots of powder.

Now then, for details of the plan in action, see the outline at left, the chart opposite.

PRISCILLA PECK





The high waist—new Paris direction

One of the pretty (and pivotal) looks
in this year's Paris collections—
the high waist. Here, some of its
prettiest exponents, photographed in Paris.
(All four on these two pages
available in translation, in America.)





Far left: Givenchy's high-waisted wool suit—the waist's altitude re-stated by a broad kidskin belt. Further news: the cropped sleeves. White felt egg-cup hat. Suit, copied in beige rayon-and-silk, by Harry Frechtel. Lord & Taylor.
Directly left: Dress and jacket costume with a Regency air, by Givenchy; the jacket ends at the rib-cage, revealing the high-buckled belt of the dress (which is sleeveless). Black wool, grosgrain banding. White straw toque, black panache. Costume, to order at Bonwit Teller Custom Salon.
Above: High on the list of Balenciaga's successes—new suit-shapes like this; high-rising skirt, cropped jacket, in tobacco brown slubbed wool. Blue shantung blouse. Suit, to order at Bergdorf Goodman.
Right: Balenciaga's mysteriously beautiful dress with a high waist achieved by slight gathers under the bosom; a back that's a cape—really a separate, curving panel. Dress, copied by Mari, in natural-coloured silk pongee. Lord & Taylor.

HENRY CLARKE

The high waist





Left: High waist, high fashion—
this, by Givenchy; a short, rib-hugging
jacket over a sleeveless dress,
belted high. Both in cotton bouclé
the colour (delicious) of strawberries.
Hat: a huge, veiled black bow.
Far left: Givenchy's dress of
pale baby-blue shantung, cut like a
baby's sacque—the waistline here,
so high it's really a yoke, suspended
from two bows at the shoulders.
Below, left: The high waist for evening—
Givenchy's enchanting dress
of pale mauve-grey silk organdie
with a back-swept skirt, strapless top;
added, here, the tiny, heavily-embroidered
bolero jacket that ties at the back.
Directly below: Camel's-hair dress and
coat, by Givenchy, with this news:
dress, sleeveless, belted at the rib-cage
in beige kidskin; coat, a new length
(nine-tenths), and sleeved only to the elbow.
Deep cloche in camel-coloured felt.







The high waist–
new coat direction

Here, in a season of silhouette changes,
an American coat shape that marks a new direction for the next months.
This coat, three-quarter length with slim shoulders,
a wide belt high under the bosom that crushes side fullness.
More importance in the colouring—flamingo pink and white wool tweed,
pin-pointing the new light-to-bright look in city coats now.
The big buttons: black passementerie.
Also pink: the Panama hat, ribboned in black.
Coat by Traina-Norell; at Bergdorf Goodman; Marshall Field;
I. Magnin. Hat by Emme. Herbert Levine shoes.

SCHATZBERG

the HONOUR *of* DON PASQUALE

A short story

by FÉLICIEN MARCEAU

EDITOR'S NOTE: *Félicien Marceau, one of France's most important dramatists, wrote the play,* L'Œuf, *which is still running in Paris. In his Paris apartment overlooking the Bois de Boulogne, Marceau begins writing at seven-thirty each morning, for, in addition to his plays, he is a novelist, short story writer, and scholar, as well as a wastebasket filler. He is a careful writer: "A book," he once said, "should be like a stream." (This story translated by Anne Bolton.)*

"But I love her," he exclaimed in despair while his scissors were merrily clicking away. No, I would not call this a barbershop. You would begin to imagine mirrors, ornaments, fixtures, and who knows what else. Gennariello's shop, in Positano, was an ordinary room, ten by ten, on a level with the narrow street. There was enough room for a mirror, but a tiny one, which gave you a nose like Bob Hope's. The rest of the furniture consisted of a shelf which held an atomizer and some bottles; an armchair, for the moment occupied by the police sergeant; a chair in which was seated an old man, wearing a blue shirt, who was obviously a lover of maxims. A third customer, younger, in his undershirt, was seated, for lack of chairs, in the doorway, his feet in the street.

"I love her," repeated Gennariello, affectionately bending over the sergeant's oily hair.

By a variety of gestures, the three customers showed their interest. The sententious one shook his head. Prevented from doing likewise (even a military man doesn't shake his head when there is a pair of scissors near his ear), the sergeant raised his eyes toward the ceiling. More eloquent, the squatter made a movement with his hands, shoulders and back, by which he managed to express a basketful of basic truths.

"Everything will work out in the end," the sergeant said.

"Her father is against it," Gennariello answered gloomily.

He lifted a lock of the sergeant's hair and looked at it dreamily, as if he did not quite know what to do with it. In front of the shop, brushing against the door, people were passing with a walk, both cautious and rapid, which resulted from the rather steep incline of the street: a man bearing peaches in a basket; a boy bearing a cup of coffee on a tray; a woman tourist, in shorts, baring sunburnt thighs and a sunburnt nose. The old man yawned. Pietro stretched, groaning with pleasure, and rolled his shoulders, almost black from the sun. He was the third customer, Pietro, the young man seated in the doorway.

"And now, this Neapolitan!" Gennariello resumed. "Nunziatina told me that he would be back again next Sunday."

At that, Pietro became excited. He turned around.

"Sunday?"

"Yes," answered Gennariello.

"That's too much," said Pietro. "Something has to be done."

With an effort, the sergeant raised his swarthy eyelids.

"Young men!" he said. "No nonsense . . ." Then, to Gen-

nariello, with sluggish softness. "My hair, it's over here."

This advice was not superfluous. In the heat of the conversation, Gennariello's scissors were clicking two or three full lengths beyond the sergeant's head.

Gennariello's drama was simple. He was in love and his love was crossed. It had started two or three months before. At the beginning of June exactly. Gennariello had known Nunziatina for a long time, yet the sight of her had never moved him. Then one day . . . But who can say how these things are born. Wednesday, there was nothing. Thursday, love. One afternoon Gennariello was climbing a flight of steps. Positano rests entirely on a steep incline which overlooks the sea. The narrow streets are so many stairs, long interminable flights of stairs. Nunziatina was in front of him, wearing a lemon-coloured dress, with a basket of vegetables on her head. While passing her, Gennariello wanted to say something, one of those inconsequential words that a fellow ought to say to a girl. He was a little out of breath. Nunziatina also. They looked at each other. There was nobody else on the stairs. On one side, the very high wall of heavy, rough stones. On the other side, through a slit between two houses, the sea far below. Gennariello and Nunziatina sat there, on the steps, lost between the sky and the earth. And love. Love was there also, oscillating from one step to the other. Nunziatina was smiling, but with a smile that could be described as hardly emerging from the features of her face. A smile which barely broke through. Gennariello had a lump in his throat. He ended by saying, "Your basket isn't too heavy?"

"No," she answered.

And with her hand, with her right hand, while still smiling, as if to indicate that this gesture was only a contribution to the conversation, an encouragement for its continuation, she made sure that the basket was well balanced. She was beautiful, like that, Nunziatina. With a beauty that evoked health, youth, and lusty joys. Her lemon dress underlined the olive tan of her neck. As for Gennariello, he was a young Italian from the South, like a hundred thousand others, discouraging description since the type is so widespread. Regular profile, black hair, coquettishly waved. Yet his expression was modest and reserved. Good-looking, Gennariello had an additional charm: he did not seem to be aware of it.

Their first emotion slightly subdued, Gennariello and Nunziatina started climbing again. They did not speak to each other. Words no longer had any importance. At each step, Nunziatina's hair, spread out on her shoulders, moved in rhythm with the sea, one hundred and fifty feet below.

Since then, they had seen each other often. Always breathless (partly because of their emotion and partly because of the stairs), they took long walks together. One day, while they were seated on the parapet of the road, Gennariello took Nunziatina's hand. She did not pull it away. Crazy with happiness before such a dazzling manifestation of tenderness, the very next day, he put on his beautiful black suit and went to see Don Pasquale to ask for the hand of his daughter. Being a man who knew the social conventions, he went armed with a magnificent ice-cream cake, carefully wrapped in wax paper. Nevertheless, his heart was beating wildly. Certainly, the importance of this step was something. And also these damned stairs. But above all, the father of Nunziatina was not an ordinary man.

Don Pasquale was living in Positano with the feeling that a king in exile might experience. Actually, he had been born in this village of stairs, but when he was about seventeen years old, he had left for Naples, his mind haunted by the almost legendary recollection of an uncle who had been a notorious hood. There, thanks to his natural gifts, vigour and ingenuity, Don Pasquale rapidly became one of the thinking heads of Vicana, general neighbourhood of Naples' bad boys. At thirty, he had had the sense to marry a woman, rather ugly, but first cousin of the famous Peppone, another local hero who, later, emigrated to America and made a beautiful career in the wake of Al Capone.

With his marriage Don Pasquale was classed in this special aristocracy for good. He had then definitely adopted the pompous bearing, the slow step, the cold and courteous manners, the tulipwood and Nile-green suits, the watch chains loaded with charms, in other words, all the traits by which you can recognize the Neapolitan man of character. In Naples, this kind of person is called a *guappo*. This term is difficult to translate. A *guappo*, if you like, is a tough guy, the Big Boss, a man handsome and aware of it, born to command and knowing it, conscious to the point of dizziness of the formidable honour it is to be himself and not another.

That is why this honour is of such importance to him. Living principally on the reverence that he inspires, the *guappo* can do anything, anything, except lose face. There are some *guappi* whose trades are almost honest. Don Pasquale was not one of those. Without being a slave of his specialty, he was mainly occupied with smuggling. In 1949, the police grew tired of always running into him without finding anything for which to sentence him to more than six months and finally handed him his *foglio di via*, a little piece of paper which allowed the holder a free trip back to his native village and the obligation never to leave it again.

Fortunately, Don Pasquale had some savings. He was able to buy a house, to settle down comfortably. For a man fifty-four-years-old, this could have been a rather pleasant retirement. But Don Pasquale missed Naples. He missed those narrow streets, where, under the shirts and sheets stretched like so many banners, he used to pass slowly, always accompanied by some confidants, searching for some person who would dare not to greet him; sometimes, with a negligent gesture, taking an apricot or a crisp *sfogliatelle* from a fruit stall, while the merchant, charmed, sang his praises or asked after the health of his daughter. Of course, Positano is not far from Naples. But what do you want, it's not the same thing. After Times Square, could you be satisfied with Levittown? And Don Pasquale, mournfully, dragged up the stairs his heavy lion's head and his Bourbon nose and vast bluish circles under his eyes, like those of all handsome, retired men.

You can imagine that for a man of this breadth, a barber son-in-law, a son-in-law of modest means, an honest son-in-law, and, to top it all, a son-in-law from Positano, was not at all what was called for. Since Don Pasquale loved sweet things, he ate the ice-cream cake greedily—and very quickly. Being a family man, he even left a piece (but rather small) for his wife and daughter. Having disposed of this interlude, he threw Gennariello out. For not one second had Nunziatina been mentioned.

Gennariello meditated on this defeat for about two weeks; then, having put on his black suit again he returned to Don Pasquale's armed with a bottle of excellent wine. This time, cheered by a glass of his own wine that Pasquale had had the politeness to offer him, he put his *(Continued on page 200)*



The cashmere revolution

The news—and it didn't exist before this issue of Vogue—the first chemise-cut of cashmere (for some women, it might turn out to be the first chemise-cut of *anything*, sweaters being a particularly friendly form of chemiserie). Here, seven versions, all straight-sided, all in the kind of colour that cashmere isn't as a rule—point-blank bright.
This page: Cashmere chemise-jacket in an unfiltered tobacco brown. To jacket? Day-to-day skirts, pants—et cetera.
By Bernhard Altmann; about $35.
Saks Fifth Avenue; Julius Garfinckel; Sakowitz.
Facing page: Above, the next cashmere classic—a little brass-buttoned cardigan, the colour of Vitamin D. By Ballantyne; about $35.
Lord & Taylor; Neiman-Marcus; I. Magnin.
Below, coral-coloured cashmere that's a cardigan on the quiet—there's a working supply of buttons under the panel of ribbing at front. By Caerlee; about $40. At Saks Fifth Avenue; Neiman-Marcus.
Far right, another of the secret cardigans.
This, non-collared, full-strength blue.
Chemised cashmere, by Braemer; about $45;
Joseph Mazer pins. Both: Peck & Peck.
Sweater, also at Neiman-Marcus; J. W. Robinson.
Triple instance of non-cashmere brilliance, this page:
Frankly Red lipstick, by Barbara Gould.
For shops in other cities, see page 195.





RAWLINGS



RAWLINGS

Cashmere revolution *continued*

Facing page: Above, bright orange cashmere, square as handkerchiefs—and put together rather like a pair of same.
Grist to this sweater's mill:
slim white flannel pants, a blowy chiffon skirt, and—as of autumn—suit jackets.
Dalton sweater, about $25; bangle bracelets: both at Bonwit Teller. Sweater, also Hudson's.
Below, cashmere wrap-around, to blouse lightly on the waistband of slim silk house pants—as here, or to wrap, hip-length, over a long dinner skirt. Deep pink sweater, by Pringle; about $40; at Altman's; Hudson's.
Turquoise silk damask house pants, by Dynasty; $25 at Lord & Taylor.
This page: A long, lean chemise-jacket that has—besides the new cashmere-dimensions—the new cardigan closing, a closer neckline, double hem. Emerald-green sweater, by Dalton; about $33. Bonwit Teller; Montaldo's; Frost Bros.; I. Magnin.
Coiffures on these and the two preceding pages, by Carita. At Henri Bendel.
For shops in other cities, see page 195.

The chemise en fleur

New flowering of the chemise:
here, three in leafy greens and blues
on white, to bloom all summer.
Chemise shape, plus flower print, add up
to a pretty, easy daytime look.
Directly right: Bloused-top silk chemise
flowered in moss-green on white,
lightly belted in green grosgrain ribbon;
with this air conditioning—a slit down
the blouse-back. Lined with thinner silk.
By Leonard Arkin. About $65. John Frederics
Charmer hat. Both, Saks Fifth Avenue.
Dress, also at L. S. Ayres; Frost Bros.
Centre, right: Nothing distracts the eye
from this chemise's pure line, except a
small half-sash tied just above the waist—
and the fact that it's printed, in
arboreal greens, blues, on white.
By Alison, in textured rayon; about $35.
Far right: A triumph of split-level
planning—this scoop-necked chemise with
a two-piece look in front, a perfectly
sheer drop at the back, where it buttons.
Nice view, too—blue and green flowers
on white. In pure silk shantung, with an
organdie net lining. By Alison; about $60.
Both dresses, this page, at
Bergdorf Goodman; Montaldo's; Giddings.
John Frederics Charmer hats. Delman shoes.







KAZAN

JEAN KERR

Author of "Please Don't Eat the Daisies"

PEOPLE ARE TALKING ABOUT...

PEOPLE ARE TALKING ABOUT... Nikita Khrushchev, premier of the Soviet Union.... *Inside Russia Today* by John Gunther who has written a massive book that is friendly without approval, objective without moralizing, and gives more information than probably anyone but Gunther wants to absorb, all organized more carefully than usual and most of it intensely important. . . . The American satellites and the new vocabulary, including countdown.... Antonietta Stella in the Metropolitan Opera's new and most exquisite production, *Madame Butterfly*.

PEOPLE ARE TALKING ABOUT... The superiority of the MGM sound-track recording of *Gigi* in which Maurice Chevalier sings with his increased charm, "I'm Glad I'm Not Young Anymore." . . . The big show of American works at the Whitney, lent by the Friends of the Whitney Museum.... *Ice Palace*, Edna Ferber's hopped-up new novel that makes Alaska exhilarating and fascinating, with Miss Ferber as an inspired guide who takes her readers all over the country and who doesn't mind making her chief characters little more than furious slogans about Alaskan statehood.... The idiot games on TV for viewers to play.

PEOPLE ARE TALKING ABOUT... Kim Stanley's modulated, driving performance in the movie, *The Goddess*, an extraordinary excursion into the nurture of neurosis in which John Cromwell directs, with taste and honesty, a dictionary of the disagreeable—illegitimacy, promiscuity, drug addiction, drunkenness, latent homosexuality and marital disabilities, all of them in the Chayefsky script and somehow set to music by Virgil Thomson. . . . The lighthearted, sensible autobiography, *My Double Life*, by Newman Levy, a lawyer who has written with gaiety about the law and about light verse, and especially about his *Opera Guyed*, a famous parody. . . . The exercise, practised by young actresses for breath control: push-ups to the recitation of the alphabet. . . . The Navy ensign who returned from his European cruise, satyr but wiser.

PEOPLE ARE TALKING ABOUT... A pretty eighteen-year-old student nurse, Lynne Doyle, who has written *The Riddle of Genesis County*, a horror-struck, amusing novel, that has been somewhat overpraised.... The movie, *South Pacific*, a long slog into dullness.... The Sunday afternoon CBS-TV program, *The Great Challenge*, which takes up such big subjects as "Individual Relationships in a Mass Society" and then lets five or six authorities brainstorm around.

MRS. KERR, a rollicking, beautiful woman with a fast temper, a faster mind, and big blue eyes that are quicker than a con man's hand, has a brush-off wit. She sees the sensible, sensibly out of proportion. She writes it down with such care and precision that it seems spontaneous. What she means, she says directly. What she says about many things are in her book, *Please Don't Eat the Daisies*, a collection of amuseries now at the top of the best-seller list. So far, more than 200,000 copies have been sold, not counting book clubs. It all delights her and her friends who have been using her in one way or another for copy. When Peggy Cass in *Auntie Mame* created the rôle of the awkward pregnant secretary, she based her walk on a memory of Mrs. Kerr just before the Kerr twins were born. "I was square," said Mrs. Kerr, "and looked like a refrigerator approaching." When Phyllis McGinley wrote "How to Get Along with a Man" for Vogue, she described Mrs. Kerr as "a witty woman novelist who buttons her sweaters unevenly and forgets her lipstick, and *her* husband hasn't spoken a cross word to her in years." The husband is Walter Kerr, a scholarly, amusing man, drama critic of the *New York Herald Tribune*. Now, in their fantasy house in Larchmont where the Kerrs live with their four sons, the Kerrs are putting what they hope are the last touches to their new musical, *Goldilocks*, to be produced in October. Interrupting their work, however, is all the fanfare about *Daisies*. The book came about because a Vogue editor saw the 1954 comedy, *King of Hearts*, of which Mrs. Kerr was co-author. The play's truest moment was when a little boy, invited to stay for lunch at a friend's house, telephoned his mother for permission. As he slowly put back the receiver, his face lost its expectant glow and he said, sadly: "I've *had* my lunch." With that in mind, Vogue asked Mrs. Kerr to write a piece about children. It was *Daisies*. In time, Vogue used three more Kerrs; Doubleday, gathering these and other magazine pieces, published them last November. In January, MGM paid about $75,000 for the movie rights. Mrs. Kerr has started *her* lunch.

"REARING *and* READING"

By LIONEL TRILLING

EDITOR'S NOTE: *Lionel Trilling, a slight, grey-haired, rather fragile man with a sinewy mind, is one of Columbia University's stimulating teachers, who manages a wonderful reciprocity of thought with his students, partly by an adroit use of the Socratic method of question and answer, eliciting ideas his students never realized they had. He is married to Diana Trilling, and has a young son, James. As Goldsmith once said, "A scholar, yet surely no pedant," Mr. Trilling instills the same qualities of his teaching into his writings, among them* The Liberal Imagination, *and a novel,* The Middle of the Journey. *"Rearing and Reading" is published by arrangement with The Readers' Subscription.*

There comes a moment in the rearing of your child when you confront the need of a good book of the Greek myths.

"Does there indeed?"—your tone is not actually challenging but certainly it is startled. Orthodontia was bad enough. Mythology goes too far. I had better explain who you are so that you will understand why the need for a Greek mythology will arise.

You have been reading to your child for quite a few years now, and you continue to do so even though the child has overcome, or is beginning to overcome, his illiteracy. And you have arrived at that notable moment which no one, to my knowledge, has ever celebrated or even remarked, the moment when the child can be read to out of a real book.

Up to this point the pleasure of reading aloud has been mixed. You were of course entranced the first time the child trotted in with some tall thin volume in his hands and held it out to you with the terse command, *"Read!"* It is hard to know just what satisfactions he expects from your obedience. Perhaps he wishes only to be hypnotized and stilled by the sound of your voice—he has perhaps had his first impulse to escape from the burden of himself. But he has connected that strangely composite object, a book, with some notion of satisfaction. (Like Gesell, I say *he*, when I mean *he or she.*) And manifestly he conceives what is not actually before his eyes, and makes sense of it, and your pleasure in seeing him do this never abates.

But it is, as I say, a mixed pleasure. The fact is that the child's taste and your taste are but little alike. Not that there is no literature that pleases both the very young child and the adult. The nursery rhymes have enough ambiguity in their meaning, and charm in their tone, to involve us to some degree, possibly to a greater degree than they involve the modern child himself. And you find that you do discriminate among the elaborate picture books, and even among the Little Golden Books, to which you retreat because the others are so very expensive.

Among these books written for the very young child there are some which are charming and gay, free of archness and false sentiment. From them the child seems to derive pleasure and you are at least not pained by them. Indeed, for a while you are rather pleased by your immersion in the world of primary colours and motives. But the number of really good books for the very young child is limited. The chances are about even that any given book will not be fresh and gay but *chic* and affected, false in tone, not really innocent. And you seldom feel that the book is alive, existing by reason of its own necessity to exist. It is likely to be a mere product, the result of the conscious effort of an industry to satisfy a demand, of editorial conferences, of psychological and pedagogical doctrine (*i.e.*, dogma), of university courses which teach how books for children should be contrived.

But you are embarked. You have committed yourself to the practice of reading aloud and there is no turning back.

Books have become a part of the child's life. You stick it out. Stories about animals are better, as a rule, than stories about people, and in my experience rabbits are the best of the animals. You endure and wait for the moment when your own interests will be better represented.

That moment comes, it really does come. And it brings more pleasure than you could have guessed. I have never abated my admiration of *The Jungle Books*, however harshly I may have thought of Kipling. But it was not until I read the stories aloud that I fully understood how wonderful they are. I approached them with some hesitation, remembering how much they had meant to me at about the same age as that of my listener. I need not have worried, nothing could have been more successful. "Rikki-Tikki-Tavi" was, to be sure, a mistake; it made trouble in the form of night fears, and it *is* frightening, probably because the snake invades a little boy's house and because the little boy is only incidental to the story, and quite passive—if he and not the mongoose were the hero, there would, I think, have been no trouble. But the adventures of Kotick, the white seal, the culture-hero of his race, were highly relished. As for the great Mowgli stories, they proved a transcendent delight. And now reader and listener were on a parity. "When Akela died I felt as if my stomach fell," said the listener. Yes, that was it exactly, but I had to give my assent in a minimal way because the death of the Lone Wolf, the great old leader of the Seeonee Pack, had been so affecting that (as they used to say in novels) I did not trust myself to speak.

At this point, however, we become aware of the problems that real books present. A real book has the power of stirring the emotions, and suppose you stir them in the wrong way? Your anxiety is made the more intense by the guilt which is generated by the new pleasure you yourself have begun to experience. For one thing, a real book—that is, a good real book, a really real book—is easy to read aloud. The sentences move; they seem to carry your voice, and you find that you are much less fatigued than formerly. You become more accessible to the plea for just one chapter more. It may even happen that the suggestion of one chapter more comes from you. You become aware of the pleasures of prose in a new way—or an old way. And in general you begin to find pleasure in literature in a new way—or an old way. It is not a pleasure that need be condescended to. There is something of the first importance in the pleasure that *Treasure Island* gives. Modern criticism has no way of speaking of this pleasure and of its importance. Self-consciousness threatens the attempt. Perhaps only a writer with George Orwell's indifferent simplicity can venture to deal with the pleasures of "boys' books" or of simple books in general. For others, self-consciousness, the fear of archness, threatens the attempt. At this moment I find myself under the necessity of saying that I am not being sentimental over the vanished joys of boyhood reading, that attics and apples have nothing to do with what I am talking about, that I am being as "serious" as if I were writing about Proust (who admired Stevenson) or Kafka, that I really do believe that *Treasure Island* is a masterpiece. I find that I want to reach out my hand for the support of so fierce an ally as D. H. Lawrence, who, in a letter to Catherine Carswell, spoke of Fenimore Cooper's "lovely, mature and sensitive art" which so far surpassed in his estimation the "coarse" and "clayey" art, as he called it, of Turgenev, Tolstoi, Dostoevski, Maupassant, and Flaubert.

But the pleasure to be found in these books of childhood is, as I say, the source of guilt in the adult. If the adult can have so much pleasure in them, can they possibly be good for the child? A little boy feels his stomach drop when Akela dies in Mowgli's arms—should he be permitted to have such a sensation? And consider the implications of the Mowgli stories. A baby boy is fostered by wolves. Should a little boy think of himself as different from his parents, as eventually surpassing them in intelligence, if not in strength? And although his foster parents love him always, the rest of the wolf pack turns against Mowgli and thrusts him out. His fate is no different when he takes up life among men—the village casts him out as the pack had done. Should a little boy think that it is possible that his "group" can be hostile to him? Is it right for a little boy to learn *homo hominis lupus?* Granted that Mowgli is loved not only by his human mother and by his wolf parents but also by such distinguished personalities as Baloo the bear, Bagheera the panther, and Kaa the python, is it right for the young listener to be led to imagine the possibility of repeated rejection? Are not the sufferings of Black Beauty too painful? Is there not too much emphasis on moral cleansing and moral growth in *The Water Babies?* Too much scientific instruction in *The Swiss Family Robinson?*

We do not, of course, ask the questions merely out of our private guilt—we have been instructed to ask them. Although there has been some diminution of the belief that stories for children should never go beyond the actuality of the child's experience, that fantasy and strangeness disrupt the child's mind and spoil his relation to reality, or at least to the particular reality that prevails among professors of pedagogy and the makers of children's books, this theory is still pretty strong. And yet you stubbornly hold to the idea that fantasy and imagination have something to do with reality. You even suspect that they have something to do with intelligence. You are, of course, dead right.

The processes of the intelligence—I mean the effective intelligence, the comprehending, the *grasping*, the formulating, and creating intelligence—have much more to do with the powers of fantasy than modern educational theory will yet allow. The willing suspension of disbelief which Coleridge said constituted poetic faith also constitutes intellectual faith. The power of believing in what is not before the eyes, whether it be the adventures and emotions of another person, or the past, or another society, or another planet, is the very essence of intellectual power. The child indicates this to us from the first, shows it to us by the fantasy of his play—he grasps reality by his fictions. The tendency of modern education reverses this process—where the child of six is ready to think in terms of Indians and the life of an Indian village, the doctrine of progressive education is that he should be learning about his apartment house and the neighbourhood grocery. The child's fantasy is part of the same impulse as that which leads him to fact, to shells and stones and their names, to engines and airplanes, to the prehistoric world (which I have observed several children respond to with (*Continued on page 196*)

LIGHTS ALONG THE RIVIERA

Eight pages of the fascinations of the Corniche Riviera—its galas, its villa and yachting life—sketched by René Bouché.



For almost a hundred years the French Riviera, the first resort of internationals, has meant pervasive gaiety, lemon trees, salty air, sun even in winter, and the lovely cosiness of the rich living quite simply, the lovely cosiness of innumerable writers and painters living even more simply. In time the gaiety spread all along the coast to the Italian border, setting down like a burst of fireflies in the last thirty odd years on the extraordinary Corniche stretch from Nice to Menton, the Mediterranean a tideless blue below, the Alpes Maritimes above. To get either up or across this stretch, there are the three Corniche roller-coaster roads: one at sea level, a second, midway up the slopes, and a third, the Grande Corniche, higher up, built by Napoleon Bonaparte. Driving along a Corniche, one sees part of the spectacular of Riviera life, the Provençal villages, the villas, the yachts, the motorboats clacking across the harbours. In fact, the sea is once again the preferred roadstead, just as it was when the Greeks put in before they settled Marseilles. Centuries later the painters came: Poussin, Delacroix, Turner, Cézanne, Renoir, Bonnard, Picasso, and dozens more. The writers came: Balzac, Flaubert, Tolstoy, Colette, E. Phillips Oppenheim, Kipling, F. Scott Fitzgerald, Somerset Maugham, and dozens more. The Russian grand dukes, the deposed kings, the powerful men of money from every continent. And the beauties. To them all, the Riviera has meant the enchantment of nature and worldly pleasures. (For the travel facts, Nice to Menton, see "Gossipy Memo," page 180.)

Signora Gianni Agnelli,
an incisively beautiful young woman
who lives in the winter in Turin
with her husband and their two children,
was sketched on the steps
of their colonnaded villa, La Léopolda.
There some of the most distinguished young
people of Europe gather in the summer
to swim in the blue oval pool, to dine
on the terrace with a far view of the
lights of Beaulieu-sur-Mer.







The Vicomtesse de Ribes,
a young Parisian beauty, at La Léopolda.

Other guests at a house party at La Léopolda:
the **Conte and Contessa Crespi,** of Rome,
with the **Comtesse Michel de Ganay,** of Paris,
standing beside **Don Adolfo Caracciolo.**

Dining at La Frégate, one of the quayside *bistros* in Villefranche, are three generations
of a distinguished French family: the **Princesse Guy de Faucigny-Lucinge** (left) with her son,
Prince Jean-Louis de Faucigny-Lucinge, and her granddaughter, the **Marquise de Ravenel.**





Mr. and Mrs. Stavros Niarchos on their three-masted schooner, the "Creole," berthed between cruises in the deep anchorage at Villefranche. When in port, the Niarchos' entertain on board, commuting by car and Chris-Craft from their Château de la Cröe, at Antibes.

LE YACHTING, a comprehensive phrase sweeping in motorboats, sailing craft, and the big internationally registered yachts, is a part of the life of the Riviera. From the boats in the navy-blue harbours a noisy, happy chatter rises to the white houses on the mountainsides, with their green-black cypress trees. The boats crowd together on the quaysides for many of the shore-based visitors have become marine-minded, hiring craft with one-man crews or speedboats for water-skiing, for deep-water swimming, for picnics on island beaches, and sometimes just for the pleasure of idling the summer hours on the water with an extravagant landscape in the distance—landscape of thick greens, yellows, and sparking blues in a white light. Grace note: some visitors rent motorboats for the summer, ride in the breeze to see friends along the coast.



Mrs. Digby Churchill (right) and her guest, the **Countess of Derby,** as they arrived by motorboat in Villefranche for lunch ashore.

ALONG THE RIVIERA

continued

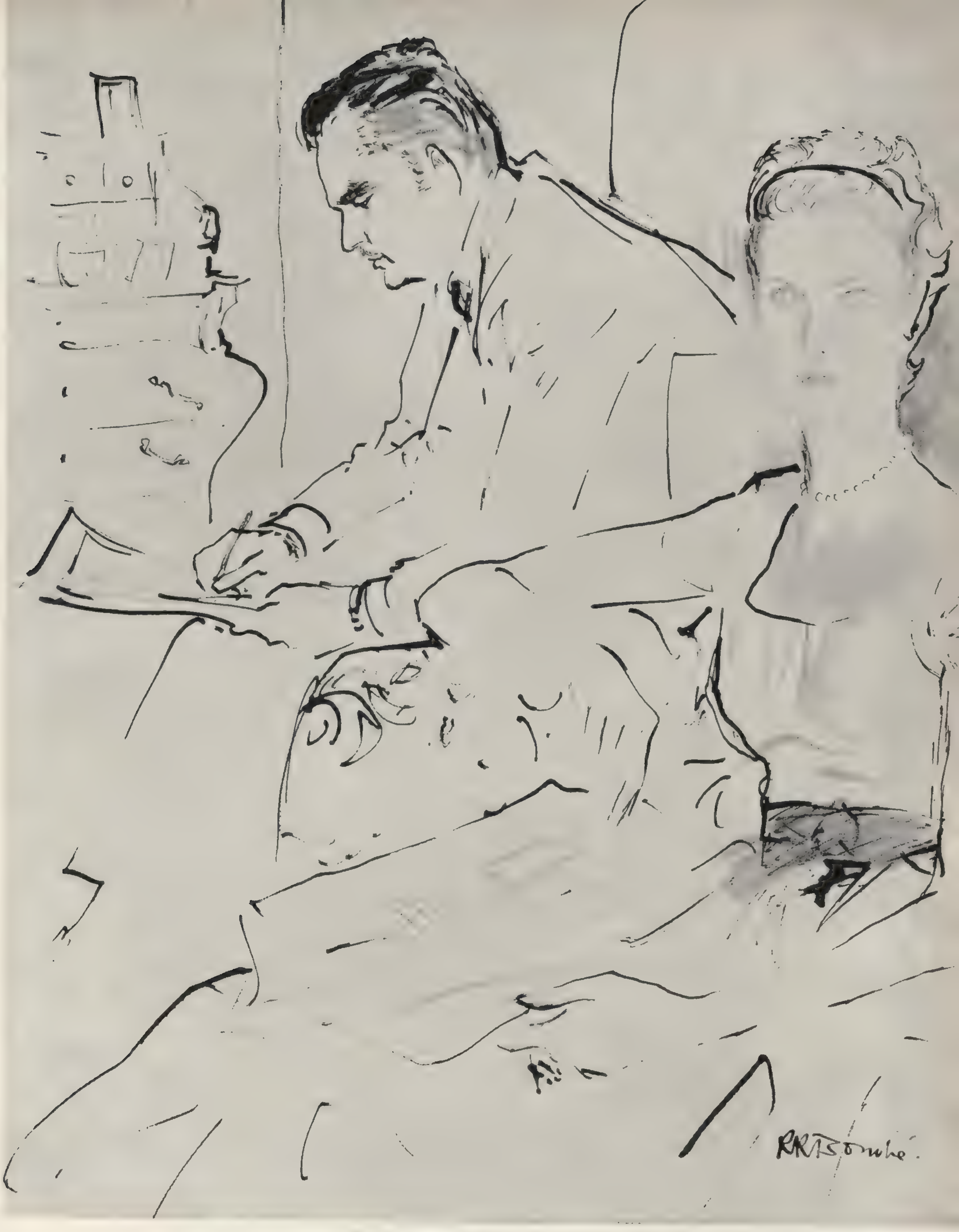


Mr. Somerset Maugham (right) at bridge with an American neighbour, **Mrs. Charles Munroe,** and her guest, **Mrs. William Woodward** (far left) and **M. Hypolite Worms,** a French banker.



VILLA life on the Riviera is for many a gentle and rather remote life with bridge the absorbing tension bringer. Perhaps the most famous of the villa owners is Mr. Somerset Maugham, who settled down in 1926 at his tall, white, and square Villa Mauresque at St. Jean-Cap Ferrat. There he lives with his collection of paintings which includes a Picasso, a Renoir, and a Gauguin which Maugham found in Tahiti. The rhythm of his life there has a firm but agreeable beat which even the tone-deaf would hear, especially as his pleasure is bridge played scientifically and silently. Not far from him live Lady Kenmare and her son, Mr. Roderick Cameron, who, just after the war, made a Palladian villa out of a bombed house with an extraordinary vista. There is a splendour and a naturalness in their house, an astute and lovely synthesis of their tastes. Far more isolated is the new three-storeyed stone house on Mont Agel, built by Prince Rainier and Princess Grace, who plan to come down sometimes from their mountain this summer to cruise in their new three-masted sailing schooner, "Deo Juvante III."

The Countess of Kenmare at her villa, La Fiorentina, perhaps the most beautiful on the French Riviera.



Their Serene Highnesses, Prince Rainier and Princess Grace of Monaco,
in the drawing room of the Palace.

ALONG THE RIVIERA
continued

WITH a smack like a big theatrical opening, the big season at Monte Carlo opens on July 11 with a gala at the summer gambling Casino. From the beach road, the Casino looks like an old factory, but inside it is a glory of glamour, massed flowers, mirrors, uniformed servants, and a suntanned crowd of film stars, movie producers, bankers, diplomats, and international beauties, who all seem to have been sent over from Central Casting. On a stage jutting over the sea, and lit for enchantment, everyone dances and dines outdoors. After the famous Monte Carlo Ballet and various popular singers—last year, among others, Johnnie Ray and Ella Fitzgerald, this year, The Platters and Edith Piaf—come the fireworks from boats in blackness. At eleven o'clock some people drift to the tables, many to watch at the big baccarat table. "The Man Who Broke the Bank at Monte Carlo" would still feel comfortable. Grace note: although every Friday night there is a gala, the biggest galas are for charity—on July 18, the Monégasque Red Cross Gala and on August 3, "La Nuit d'Août—Bal de la Mer" for the Polio Fund.



At a Monte Carlo gala
(from left to right):
Mrs. Aristotle Onassis,
Lady Jeanne Campbell,
Miss Elsa Maxwell
Mrs. John Simms Kelly,
Mrs. Henry Fonda,
and Mlle. Eliane David-Weill.





Coffee, black and white.

Freshly made, in linen—two summer refreshments: both, *pousse-cafés* of black, white, and the delicious pale brown of coffee beans. This page, long-sleeved white linen shirt buttoned, invisibly, to a skirt of coffee-bean linen; belted in *espresso*-black patent leather. Facing page, linen chemise built up this way—white short-sleeved top, black skirt, secretly allied by buttons; coffee-bean silk pongee cummerbund. Both, in Irish linen, by Donald Brooks; $55 each. Black straw coolie hat, John Frederics Charmer.
All, at Lord & Taylor. Dresses, also at Julius Garfinckel; Harzfeld's; Neiman-Marcus. Pale stockings by Kayser.
Background by Frederico Pallavicini. More summer refreshment: Germaine Monteil's fluid foundation, in Pastel Rosé.







Trapeze earrings—the new long swing



Three new earrings, here, that swing smoothly in the new air around a woman's neck; no swinging hair to share the limelight.
Near left: Five pseudo-pearl beads on a chain, the end-pearl several grains bigger. By Bergère, $4*. Bonwit Teller; Woodward & Lothrop.
Centre: Ear-fob of baroque pearl beads, rhinestones, rose vitrail (pink beads with the characteristic crystal sparkle of stained glass). Chemises, trapezes, any unadorned line, would respond to magnificence like this. By Vendôme, $5*. Saks Fifth Avenue.
Far right: Mock turquoises cemented with rhinestones (turquoise eye shadow might close the deal, fashionably). By Eisenberg, $6.50*. Saks Fifth Avenue; Frost Bros. *PLUS TAX

Dior trapeze: the new gold note

Opposite page: Double trapeze of beige tulle faceted with gold embroidery and décolletage, at the front, at the back. *One* jewel a woman might carry with this—the look (and fact) of 24 carats in nail enamel. Here: Pink Gold by Revlon. Rose Gold and Gold Gold are equally carated variants translating cosmetic box into "jewel box" now. All three colours, at Bonwit Teller; L. S. Ayres; Frederick & Nelson. Guillaume coiffure. Shoes: Roger Vivier for Dior.

HENRY CLARKE



GUY BOURDIN

New night-lines in chiffon

Here, three chiffon dresses
with new alignments.
Two are black, for late day;
the third, with big print in its
floating policy, for later day.
Right: White silk chiffon
printed, at intervals, with
large groupings of blue
flowers. The top, a shirred
camisole; the skirt, extravagantly
full. And a lovely length
of stole in the same fabric.
By Irene, of Bianchini chiffon;
at Gunther Jaeckel; Nan Duskin;
Ransohoffs. Delman shoes.

Centre right: Black silk chiffon
with high swathed waist,
new demi-trapeze skirt.
Unseen here: a semi-detached
layer of chiffon that falls
down the back, loops under
at the hemline.
By Rosalie Macrini,
about $185.
Saks Fifth Avenue;
Hutzler's.

Far right: Black silk chiffon shift
with its own backdrop—
a loose panel that trails
from the shoulder.
A black satin ribbon
peignoir-belts the waist.
By Rudolf, about $110.
Bonwit Teller; Frost Bros.
Delman shoes.

Both pages: jewellery by Weiss.





GUY BOURDIN

KAZAN





Happy-pill clothes—to take with water

Coming up now, in this year that launched a fleet of shapes:
ten more shapes on these next six pages—
to be launched, appropriately, in water (or near it).
Far left: A slender, straightened swimming suit,
knitted in a blue and white clover-leaf pattern; its shape
cued in by the wearer. By Robby Len, of knitted
Helanca nylon yarn; $15. Best's; The May Co., Los Angeles.
Left: Top and trousers of precise white piqué, forming a
slender outline from shoulder to shin. The top,
an unfitted overblouse that back-buttons over
lean, untapered pants. By Evan-Picone; top, about $10;
pants, about $14; at Miss Bergdorf of Bergdorf Goodman; I. Magnin.
Below: Re-vamp of Chemise Era I—a straight black swimming suit,
its lower edge ribbed in black and white stripes.
From the same era, the striped straw sun-cloche—eye deep.
Suit by Gantner, of wool and nylon, knitted with Lastex;
$18 at Henri Bendel; Burdine's. Hat by Gobbi at Henri Bendel.
Right: New boardwalk shape: a short square top that swings out
at the waist, shading very narrow pants. The top,
black knitted cotton, edged in white; pants, white cotton,
pin-striped like old-fashioned cricket flannel. Top by Smartee,
$4; pants by Jack Winter, $8; both at Saks Fifth Avenue;
Woodward & Lothrop. Wide beach hat by Gobbi; Saks Fifth Avenue.









KAZAN



To take with water

Far left: Bloused swimming suit, in orange and white plaid cotton. All one piece, with the loose top built over a close under-bodice to swim comfortably. Across its squared neck, shirring and bows. By Reel-Poise, of Pima cotton (Lowenstein fabric). About $23 at Saks Fifth Avenue; Julius Garfinckel.
Left: Dry-off costume: a knitted cotton overblouse with blue and white diagonal checks southbound by a drawstring. The long narrow pants, white cotton cavalry twill. Both by Catalina; the top, about $4; the pants, about $7. At Macy's; Stix, Baer & Fuller. Hat by Gobbi.
Below: More re-vamping here—a black swimming suit with V-neck, buttoned straps. Its new feature: the fabric, knitted Tycora yarn that takes to water, dries quickly. By Exmoor; about $17 at Best's.
Right: Two pieces here, both cotton satin, with large dots—brown on browner. The inner layer, a classically shaped cotton swimming suit; over it, a bloused put-over with side buttons, a drawstring to tie at the waist for a ballooned, top-heavy look, as shown. By Cabana; fabric by Everfast with Everglaze crease resistance. The swimming suit, about $20; put-over, about $14. Both at Best's; Joseph Magnin.







To take with water

These shapes, materialized with the
added flourish of bright seed-catalogue prints.
Left: An out-and-out chemise,
water-navigable, in cabbage-printed cotton,
cabbage shades of green. The cut is
slim, straight, scoop-necked, with a
nightshirt's band of buttons up front.
Inside: a separate brassière and pants.
By Cole of California, $20. Altman's;
Sakowitz; Frederick & Nelson.
Right: A devastating swimming suit in
knitted nylon, printed in brilliant
marigold-coloured flowers. Essence of its
charm: its sleek, moulded shape.
Top-shading here—a tall straw beach hat,
wrapped in ribbons, that narrowly shadows
the eyes. Suit by Rose Marie Reid,
of nylon knitted with Lastex; $25. Gobbi hat.
To take with its own moisture
(added by a new formula), an
equally brilliant prop for prints:
the lipstick—one of DuBarry's new octet
of sizzle-colours. This shade, Hot Orange.
All, at Altman's. Bathing suit and lipstick,
also at Marshall Field; Frederick & Nelson.

HORST





What was that perfume I saw you with?

Zany question, isn't it? . . . But the figures back us up.
Perfume is now part of fashion; and scent, in one form or another,
the difference between being well turned out and merely dressed.
The way we know is: someone counted. In 1940, roughly $50,000,000 was spent
in the United States on fragrance; of that amount about $15,000,000 represented perfume.
Last year both these figures doubled, indicating that approximately
10,000,000 American women have joined the fragrance persuasion.
(The figures are biggest, it seems, in New York, California, and Illinois.)

Perfume, in other words, has outgrown its special-occasion implications
and taken over on a twenty-four-hour basis. Two simple little systems, the
perfume people feel, account for this minor revolution: the rise of the
purse-size *flacon*, and the new high frequency colognes, considerably
stronger than the old blends which had a lower perfume content.
The mini-bottles, now as usual as lipsticks in most handbags and not wildly
more expensive, have sparked another mild departure in the
fragrance habits of the nation. Instead of embracing one sweet scent forever, women—
even women previously unsuspected of caprice—are apt to try out three or four.

The ancient Greeks, it seems, loved *all* perfumes, used a different one
for each part of the body and for each garment (also, for horses, dogs,
banners). The Egyptians went in for spicey notes: cinnamon, myrrh,
frankincense; and the Renaissance, when it wasn't occupied with minnesingers
and *dolce far niente*, really launched the floral movement.
Today, the French and Chinese especially dote on the most subtle and complex mixtures;
in Holland, hyacinth and lilac are preferred; in Britain and Scandinavia,
light "green" florals; in the Arab countries, rose.
Americans, formerly enmeshed in the floral bouquets, have recently been taking to
lighter, more complicated scents, and with the new fashion daring,
there are signs of a boom in the pungent, semi-exotic fragrances.

Perfume leaps even the Iron Curtain. According to Jean Martin,
a perfume-maker from Grasse who travels in Eastern Europe,
all imports are at first forbidden in Communist countries; then, time after time,
the embargo is quietly and obscurely raised on perfume.
There seems to be no better bargain for giving people a quick lift in morale.

Like diamonds, however, a great perfume is always in style.
In fact, few scents are ever retired by the perfume makers; they don't—
if we may be forgiven for saying so—do more than fade away.
And every year three or four new fragrances,
sometimes "great" ones, are added to the atmosphere.

Perfume and euphoria, it seems, have always breezed along as ying and
yang, gathering folklore with the rosebuds. Magnolia reputedly exhilarates
the wearer and her appetite. Pine un-needles the nerves and sinuses.
Gardenia, however, is unpredictable, occasionally inducing drowsiness.

Lavender, as catnip to lions and tigers, should certainly tame mere
humans; wild birds are gentled by oil of bergamot; trappers lure bears with
oil of musk. The fragrance of acacia, geranium, vanilla, tuberose, jasmine,
patchouli counterpoint sensations of depression. The warm Oriental scents
have a mildly hypnotic effect, and the fragrance of ylang-ylang, a flower from
the Philippines, brings dreams and drowsiness, theoretically calms
irritability, even hysteria. Oils like lavender, bergamot, lemon in bath
preparations are healing and softening.

In other words, it's *chacun-à-son-goût* all the way with perfume. The
important thing to remember is that—contrary to the rules you may have
learned at boarding school—you should be able to enjoy, yourself, a
definite whiff of the scent you're wearing; otherwise, it's not *really* tuning
up the atmosphere around you. *And*, because we've sometimes disbelieved ourselves,
we wish to state that it's scientific, pungent, aromatic gospel
that fragrance plays the most amazing flips with the subconscious.

The sweet-pink sleep shift

Pinker, shorter, floatier . . . and
altogether one of the most enchant-
ing nightdresses in memory. The
pure silk facts here: a waif's shift
of pink chiffon in two layers,
the dots part of the great polka-dot
plot in fashion now. Designed by
Lisa Fonssagrives, for Eve Stillman;
in A. P. Silk, about $25. At Lord & Taylor;
Neiman-Marcus; I. Magnin.

Late-day: the new rose-colourists



Ways, here, for a woman to pin a rose
on her late-day looks. Counting the ways . . .
1. dresses . . . left, pink roses on white silk taffeta.
A Philip Hulitar evening dress that could be the
ballon d'essai to send a woman's vamp-power soaring.
Saks Fifth Avenue; Julius Garfinckel; Neiman-Marcus.
Right, silk surah shift, shifting from
pink to red roses, afternoon to after-afternoon.
By Pattullo-Jo Copeland, about $145.
Saks Fifth Avenue; Harzfeld's; Neiman-Marcus.
2. coiffures . . . growing into roses via
escalator haircuts by Michel of Rubinstein.
Left, the hair peaks up from deep waves.
At right, a velvet band stacks the hair—
emphasizing the look of long-stemmed necklines.
3. make-up . . . a new lipstick, its exact
shade found, up to now, in the eye
of the rose-est rose. This rose imprint—
Bed of Roses, by Helena Rubinstein.



VOGUE PATTERN 2826

Flowers on the lawn, no escalator-waistline problem involved here: the older girl's chemise has a belt fencing the pleats. Sizes 6 to 14. Happily de-fenceless, the F.A.O. Schwarz lion.

Chemises—
in the lion's cage now

Vogue Printed Patterns—a sewing primer

White linen social lion with salt on its tail—a blue linen sailor collar. The coat-buttoning down the front of the dress takes the heave-ho out of getting a size 2-to-6 neatly inside.

VOGUE PATTERN 2824



KAREN RADKAI

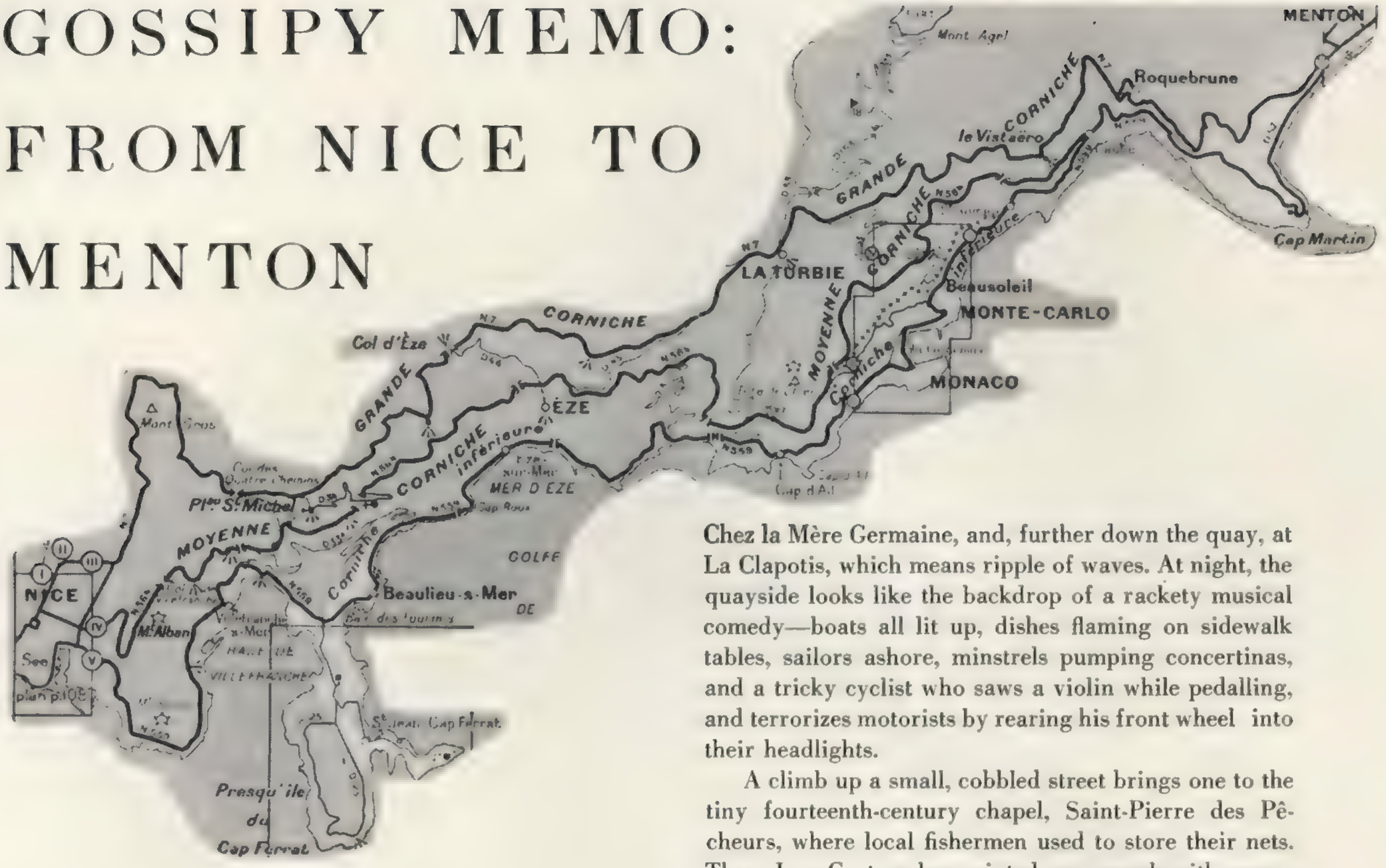
Opposite page: Vogue Pattern 2826 in Supima cotton lawn by Everfast with Everglaze crease resistance: the flowers—every colour—on beige. Big-girl flat pumps by Pappagallo. Mary Janes, soft, strapped; by Capezio. *This page*: Vogue Pattern 2824 in Irish linen by McBratney. Shoes, by Capezio. All hats, by Victor Cohen. *Pattern details on page 207.*

Shape revolution—from within

SCHATZBERG

Arriving on the heels of the revolution in looks, the news of revolution from within. Among the supporting theories, these: *Chemise brassière*, facing page. Camisole-topped, shaped on the oval, it's by no means limited to chemiserie. What it does is to soften and round the bosom line—and the fashions that demand this kind of subtle young shaping are in the majority now. By Warner's, in a smooth nylon lace that won't cause a ripple under the thinnest silk. About $6. Lord & Taylor; Rich's; Marshall Field. *Trapeze petticoat*, this page, with a new lateral action. The idea is to hold the line from side to side (the trapeze swing), without puffing it fore and aft. By Saramae, of pleated cotton-nylon-Dacron, bolstered from below by nylon taffeta and a strip of horsehair lining. About $13. Capezio shoes. Both: Lord & Taylor. Petticoat, also: L. S. Ayres; Frost Bros. The brassière with it, by Maidenform, has—besides the news of uninsistent shaping—a new multi-stretch construction. Nylon lace with nylon and rayon leno elastic; $6. Lord & Taylor.

GOSSIPY MEMO: FROM NICE TO MENTON



Nice airport. The buzz of French Riviera excitement begins at the dashing new ten-million-dollar airport in Nice. The vast terminal building, with lustred blue-tiled floors striped in shiny brass, looks over green turf, veined with white runways, to the shimmering Mediterranean. All kinds of planes—Constellations, DC-7Cs, Viscounts—soar in from everywhere bringing visitors in sixteen hours from New York, just under thirty-three hours from Buenos Aires, seven hours from Damascus, under three hours from London, three from Madrid, and one hour and forty minutes from Paris. People waiting for arrivals and departures may watch from a terraced observation café, and, soon, from a *haute cuisine* restaurant on the second floor. For *flâneurs*, there is a gallery of paintings by terminus employees. Apart from these pleasures, the actual travel mechanics are facilitated by airline offices in the terminal and by prompt bus service to and from Riviera cities.

Villefranche-sur-Mer, on a crook of blue harbour, looks like a seventeenth-century house of cards stacked against a piny terra-cotta slope. Its steep layered streets slant to the quays, where the village life merges with an extraordinarily worldly port life. At anchor in the deep harbour are, perhaps, naval ships of various nations (sometimes the U. S. Navy's Sixth Fleet Flagship, the "Salem"), Sardinian sardine boats, fishing yawls, and famous yachts, often Stavros Niarchos' "Creole," the largest privately-owned sailing yacht going and certainly the most fantastic museum afloat. (Aboard are usually paintings by van Gogh, Gauguin, Rouault, Manet, Degas, and other artists.) After a *promenade sur mer*, yachting people come by launch to the Quai Courbet *bistros*. Other people come in Fiats, Mercedes-Benzes, Jaguars, and Cadillacs to dine on bouillabaisse, *loup fenouil*, and *langouste flambée* at the string of quayside places: Le Corsaire, La Frégate, Chez la Mère Germaine, and, further down the quay, at La Clapotis, which means ripple of waves. At night, the quayside looks like the backdrop of a rackety musical comedy—boats all lit up, dishes flaming on sidewalk tables, sailors ashore, minstrels pumping concertinas, and a tricky cyclist who saws a violin while pedalling, and terrorizes motorists by rearing his front wheel into their headlights.

A climb up a small, cobbled street brings one to the tiny fourteenth-century chapel, Saint-Pierre des Pêcheurs, where local fishermen used to store their nets. There Jean Cocteau has painted new murals with sweeping figures of angels, saints, and fish-eyed fishermen. Above Villefranche, on a rocky perch of the Moyenne Corniche, the expensive, experienced restaurant, Château de Madrid, looks like a mediaeval château and is a visual and victual delight, specializing in *croustade de langouste, agneau de lait* *(Continued on page 208)*

Summer sleeping plan—
garden greens, Bristol blue →

Opposite: A bedroom, *any* bedroom, as it might look
if summer just stepped inside and brought the garden with it.
What really did happen, though, happened like this:
First, the rug, which came from Spain, via Helen Cole
($275). Then the bed, a bona-fide four-poster,
from Drexel's "Declaration Group" ($119, in walnut, at Bloomingdale's).
It's canopied here in mossy-green theatrical gauze—a shade deeper
than the pale-green curtains at the windows (cotton
batiste, $3.75 a yard* at Quaintance Fabrics). Behind the bed:
"Plain Trellis" wallpaper ($2.50 a roll at Jones & Erwin)
and on it: Fieldcrest's "Country Flair" blanket (all-cotton, at $6),
"Country Flair" sheets with gingham-check hems ($5),
and, used here as dust-ruffle, "Country Flair" bedspread ($13);
all at Altman's. Breakfast tray and accessories: all at Bonniers.
(The breakfaster wears embroidered Swiss batiste, high-waisted,
ribbon-sashed—by Iris, $30 at Lord & Taylor.) Garlands,
twining the bedposts, are made-to-order ones, from Helen Cole.
Further specifics: the 18th-century French schoolmaster's desk
(at Roslyn Rosier); brass bouillotte lamp
($95, wired, at Bloomingdale's); crystal ball clock ($385, including tax,
at Georg Jensen). The rattan valet chair ($40 at Brancusi), we sprayed
a bright Bristol blue with Krylon spray-on-laquer. The brass-and-steel
table, copy of an old French table, is $300 at Paul M. Jones.

*THROUGH DECORATORS ONLY

KAREN RADKAI

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Make-up tips for

SUMMER BEDROOMS

Gathered up here, some fresh ideas for a project that presents itself with predictable regularity each year at about this time: how to make a summer bedroom summery. Sometimes the solution is frankly temporary—a single summer's worth of summer, so to speak, intended to cope attractively, and without breaking the bank, with the often uninspired décor of a rented summer cottage. Other arrangements, by nature more elaborate, might reappear, summer after summer, in the seasonal metamorphosis of an apartment in town, or a year-round house in the country. All, however, share a common *raison d'être:* they make waking up to summer a daily—and delightful—experience for as long as summer's here.

Curtains and bedspreads, being easily changed, offer endless scope for seasonal variations. (Some of the new, washable summer blankets—see North Star's "Butterfly"—are decorative enough to do without bedspreads altogether.) In the case of the year-round bedroom, decorator Michael Greer suggests replacing winter curtains with simple shirred ones of plain or embroidered white Swiss muslin. Instead of taking down the valances, though, he'd slip-cover them—with green-and-white cotton duck in wide awning stripes, cut in deep points and edged with thick cotton ball fringe. At McMillen, Inc., the vote is for bedspreads of black-and-white toile, with thin white muslin dust-ruffles and at the windows (instead of curtains) Austrian shades of the same muslin. A pair of small chairs, and pillows, might be slip-covered in sharp blue-green and acid-green cotton. For a town-house bedroom with walls already covered in moire or silk, William Baldwin, of Baldwin & Martin, suggests covers of thin white or pale-coloured linen, shirred very full and hung from thin rods attached to the moulding, to give the room the look of a floating pavilion. In a quite different context (perhaps a cottage at the beach), Mr. Baldwin favours the idea of a tailored bedspread of sturdy cream-coloured cotton, piped in black cotton braid, with matching curtains edged with black fringe at the windows. He'd add colour with a pair of eighteenth-century bamboo-turned chairs lacquered in porcelain colours—lemon yellow, apple green—with the seat covers tied on with tapes in the French manner. (Or, instead of these, lacquered rattan, as shown in the bedroom on page 181.)

The new-old trick of running up summer curtains from cotton sheeting has undergone a technological revolution with the advent of coloured, scalloped, striped, flowered, and gingham-bordered sheets. Among the prettiest: Dan River's summer-coloured percales (yellow, blue, green, pink) with hemstitched "French Ribbon" borders of little green-leafed forget-me-nots in the same colours. You might shirr these right onto a rod and add matching ribbon tie-backs. Another plan uses striped sheets (Pepperell's "Accent," for instance) in different pastel colours—blue-and-white, say, with green-and-white—side by side for café curtains with self-looped tops. And Guy Roop proposes curtains and bedspreads of Oxford-cloth shirting in Brooks Brothers' pink or faded blue, to be made with deep, starchy ruffles.

In many parts of the country the taking up of rugs is a ritual preliminary to summer. These days, besides the traditional cocoa matting, there are airy straw lace rugs from Spain (Lord & Taylor) and vivid striped cotton ones from Haiti (Bonniers) and Denmark (Georg Jensen). Lord and Taylor also has some slightly more-natural-than-life "zebra skins"—made of straw—from Spain. Tennessee-born Anthony Hail, *(Continued on page 195)*



KAREN RADKAI

SUMMER FURNITURE

On these four pages,
a double-dozen ways
to make a house a summer house
—from the inside out





Above: Proof, were any needed, that nothing succeeds like success—the rattan revival is in full swing. For good reasons (looks, stamina, portability among them), rattan furniture is back on the beach, on the terrace, *and* in the house (see our Fashions-in-Living cover). Here, the revival shows up in a portable beach cabaña under a red-and-white canvas cover ($95 at Bonniers); a rattan hamper-seat ($22.50 at Bonniers); basket chair ($33 at Basket Bazaar); and a basket table ($25 at Mayhew). The sun-striped orange-and-yellow cotton rug is from Haiti ($60 at Bonniers) and the brilliant parasol, Burmese ($12.50 at Thaibok). A further reviving influence: the mossy green-and-blue ABC cotton print *inside* the cabaña: $23 for top and skirt at Lord & Taylor. Like the other two at-home dresses on these four pages, it was designed by Bonnie Cashin for Dorian.

Opposite, above: A rattan screen of feathery Spencerian scrolls, 5½ feet high ($55 at Mayhew) and a heart-shaped rattan table, plastic-topped ($59 by John Wisner for Ficks Reed; at W & J Sloane). The epergne—3-in-1, really, by Imperial Glass at Altman's ($8 for the set). *Opposite, far left:* An Italian version of the British officer's field chair in leather-strapped walnut ($140, Gucci), back-to-back with a new version of the famous "peacock" chair, in natural rattan ($40 at Mayhew). At-home dressing here: dinner jacket, black tie for him; cooling green-and-white cotton for her: $18, Lord & Taylor. *Near left:* An open-air armchair of weather-proofed wrought iron with a woven plastic back, foam rubber cushion, by Tempestini ($60* at Salterini). From the new "Forecaster Collection": an indoor-outdoor iron armchair—enamelled white; orange pads ($116* at Woodward).

*THROUGH DECORATORS ONLY







Directly left: A chaise longue of tubular aluminum, enamelled a Chinese lacquer red, with plastic webbing ($150 at Mayhew). Its occupant wears apple-green printed cotton—full-skirted and buttoned coat-fashion to the hem ($25 at Lord & Taylor). The hanging lamp, reminiscent of Tiffany glass, is vinyl "parchment"—blues, greens, purple—on a gilded frame (about $100, to order at Schliemann Borgos). The blue-and-green Haitian cotton rug is $60: Bonniers. *Opposite, below left:* The "Maximilian" chair—an all-aluminum first that extends to the aluminum mesh "upholstery" ($355* at John Vesey). *Opposite, below right:* A tubular iron chair with back and seat of curved structural leather (to order from Mrs. Frank van Acker, $235). *Directly below:* The folding camp chair, promoted to year-round duty in chrome, steel, and brass, upholstered in natural-coloured calfskin ($360* at John Vesey). The "window": bamboo fretwork appliquéd on a panel of sheer white fabric—to use as a room divider or even at a real window. ($110, to order at Schliemann Borgos.) *Below right:* From France, an adaptation of the "Bois" chair—named after its Parisian habitat—in wrought iron ($65 at Mayhew) and a high-backed peasant chair in wood and braided raffia. ($75, to order from Mrs. Frank van Acker.) *Directly right:* A little square table of cast aluminum, paved with Portuguese tiles in the traditional fruit-and-flower motifs ($96 at Richard L. Sandfort) and a chair from the Molla "Mantilla" group, in wrought iron ($73.50 at Mayhew). The fig tree: six feet of Italian tôle, complete with foliage, fruit, and fig-eating birds—sure-fire perennials all ($200 at Lord & Taylor).

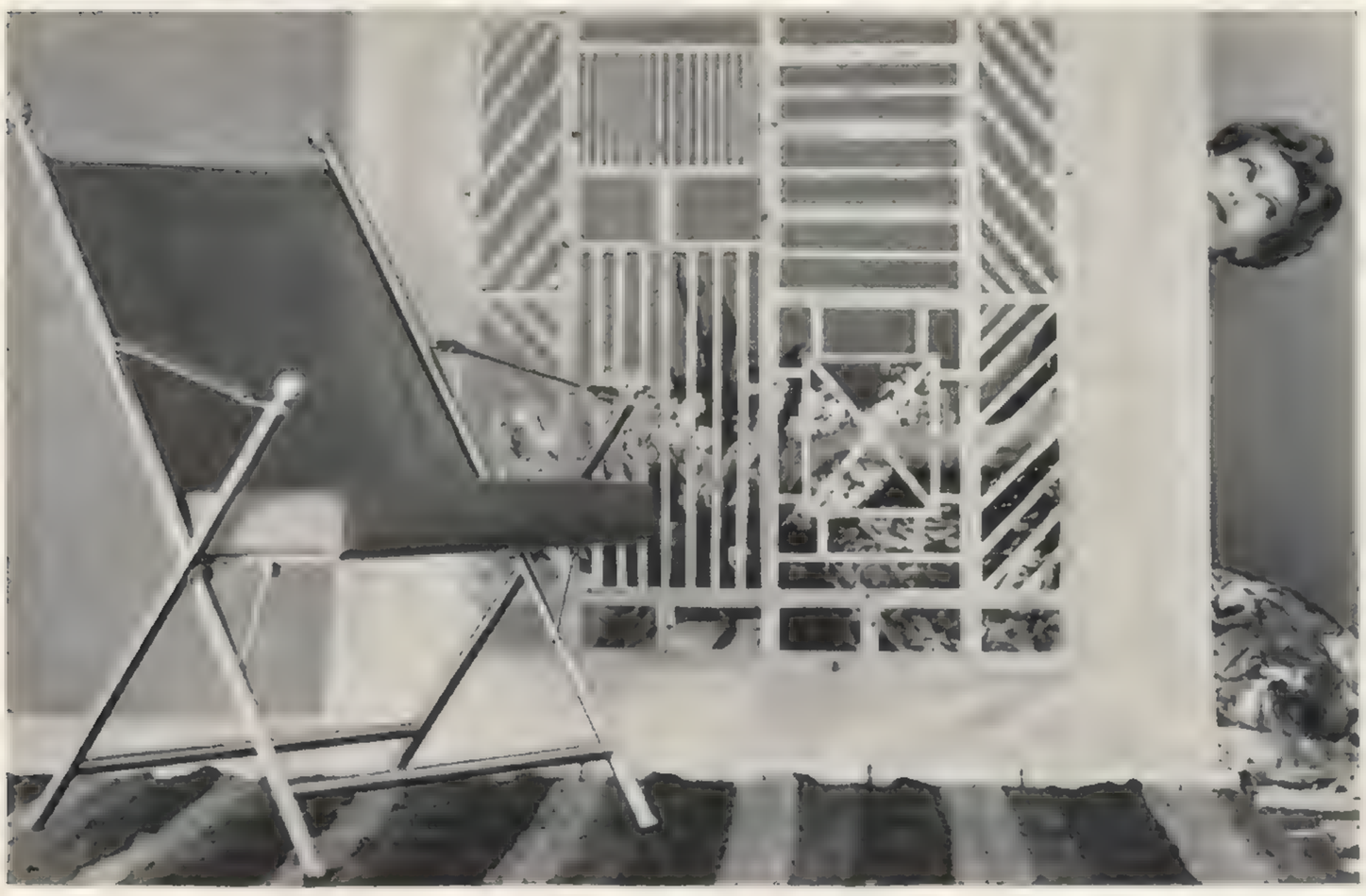
*THROUGH DECORATORS ONLY

SUMMER FURNITURE

continued



KAREN RADKAI







GUERRERO

NEW BATHROOM PLAN

THE BATHROOM, *right*, designed by architect Edward Stone, adjoins the master bedroom of his New York house (Vogue, February 1: "The Most Talked-about House in New York"). Its news: a floor plan divided according to function—bathing area, dressing area—with a sliding shoji screen between the two. What this achieves is maximum privacy within minimum space—an objective worth aiming for in-or-out of New York and a solution pleasantly adaptable to summer bathrooms as well. Overhead light comes *through* the "ceiling," which is actually a translucent screen, patterned after the shoji panels, and dropped several inches below the true ceiling. Further specifics include oiled walnut walls and cabinetry; vinyl tile floor; basins sunk in white marble counters.

THE ACCESSORIES:

1. The complete bather—a tub tray of polished brass with built-in ash tray, cigarette box, flip-up mirror *and* a detachable magazine rack. $75 at A. Fairchild. Washcloth (by Martex, 59 cents at Altman's) and sponge (Caswell-Massey) extra, as is the soap—Guerlain's amber-coloured "Iris" (3 for $6, Saks Fifth Avenue).

2. For a lifetime supply of bath salts: a giant-size clear glass canister, just 26 inches tall, $28.50 at Stark-Valla. A mirror, framed in blue-and-white pottery ($19) and the Venetian glass soap dish ($2.20) are from Peb's.

3. A shaving mirror (when it isn't doing duty for make-up) hangs on a pull-out bracket, has "candle" lights after the 19th-century original. $75 at A. Fairchild. Venetian glass flask —minus the roses: $11 from Peb's.

4. Wild roses blossom, pink and green, over these French porcelain bath accessories: a free-form wastebasket ($40); cleaning tissues cover ($25); atomizer ($20); cigarette urn ($6), and ash tray ($4); all at A. Fairchild. Underfoot: a pure white Acrilan rug—next thing to bunny fur, and washable. By Cabin Crafts; 24″ round, $5; Bloomingdale's.

5. For the bathroom that has everything, including hot and cold running water: 24-k. gold-plated faucets and spigot with crystal handles and bases in the lavish style of Louis XVI. $195 altogether at Sherle Wagner.

6. News in any bathroom: vine-patterned wallpaper, *flocked* in green on white and plastic-coated for washability. $13 a roll at Sherle Wagner. Tiles by Gio Ponti, at Murals, Inc.

7. A transparent bath tray (it's Lucite) could solve the mystery of the missing soap cake—represented here by Chanel No. 5 in the bath-size oval. Tray, $25 at Hammacher Schlemmer. Soap (2 for $5) and Chanel Eau de Cologne and Talc (set: $8*) at Bonwit Teller. Evyan's White Shoulders "Splash" Bath Essence (16 oz., $10*), Martex "Shangri La" bath mat ($4): Altman's.

*PLUS TAX





1



2



3



4

ACCESSORIES TO MATCH



6



7

GRIGSBY

SUMMER BREAKFASTS:

Time for a change in the program

Breakfast is rapidly becoming, like the weather, something every one talks about, *period*. There can't be a man, woman or child in America today who doesn't know how important it is to start the day with a reasonably satisfactory meal. Still, fewer and fewer people eat breakfast. Too often, indeed, the advent of summer only accentuates the negative: what was boring in January can be insupportable in June. And breakfast, *any* breakfast, repeated remorselessly several hundred times is a bore. Oddly enough, the very same woman who can work herself up into a frenzy over the week's dinner plans ("we *can't* have chicken if the Sibleys are coming—we gave them that in October") presides without a qualm over a breakfast table of eggs, toast, and coffee ad infinitum. Day after day. Season into season. It's nourishing, isn't it? Answer: not if nobody eats it, it isn't. And breakfasts exist to be eaten. More than that: to be waked up to and looked back on, with pleasure—and some surprise. After all, even roast beef will pall, served every day of the week. Who *says* you have to drink fruit juice every morning at eight? And why not a "winter" breakfast in summer? Pancakes and sausages, for instance, are an unexpected delight in July—produced in minutes, right on the the table. And why not a change of scene? An occasional tray breakfast, to be eaten luxuriously in bed (see page 181), or a breakfast in the open air—on a terrace by the sea, or a city roof garden. The current twin assets of electric appliances and pre-cooked, frozen, and brown-and-serve foods make more venturesome breakfasts not just possible, but often simpler than the usual uninspiring routine. Nor need the dieter despair: a well-planned breakfast can be both lean-and-healthy *and* good to eat, what with the new protein breads and low-calorie jellies to eat them with. The following menus, then, stand on the principle that what the breakfast table needs right now is a change—if only to keep up with the season.

THREE SUNDAY LATE BREAKFASTS

PAPAYA with SEEDLESS GRAPES
DEEP DISH PIE OF HARD BOILED EGGS
AND CREAMED FINNAN HADDIE
POPOVERS
(50 calories each)
QUINCE JELLY
COFFEE or TEA

●

COLD FRUIT SOUP
(plums, peaches, and cherries)
SWEETBREAD CROQUETTES
(with a sauce suprême)
SCRAMBLED EGGS AND STEWED TOMATOES
BACON
SALLY LUNN
JAM AND HONEY
COFFEE or TEA

●

FRESH STRAWBERRIES
(to dip into powdered sugar)
OMELETTE LIÉGEOISE
(filled with lamb kidneys in a brown sauce)
SHOESTRING POTATOES
ORANGE TOAST
COFFEE or TEA

THREE LEAN AND HEALTHY BREAKFASTS

ORANGE AND GRAPEFRUIT JUICE
(mixed half-and-half)
POACHED EGG ON PROTEIN TOAST
(47 calories per slice)
LOW CALORIE GRAPE JELLY
COFFEE or TEA

●

TOMATO JUICE
DOUBLE BOILER SCRAMBLED EGGS
(with milk and no butter)
MELBA TOAST
(small pat of butter)
LOW CALORIE JELLY
COFFEE or TEA

●

TWO FRESH FIGS
TWO SLICES BROILED LEAN IRISH BACON
TOASTED PROTEIN BREAD
LOW CALORIE MARMALADE
COFFEE or TEA

A WINTER BREAKFAST—IN JULY

APPLESAUCE
(the frozen kind defrosted)
PANCAKES
(frozen, popped for 1 minute into the toaster)
BROWN-AND-SERVE SAUSAGE
BUTTER HOT MAPLE SYRUP
COFFEE or TEA

COUNTRY BREAKFASTS—IN TOWN

FRESH SLICED PEACHES AND RASPBERRIES
(with orange juice poured over)
ROAST BEEF HASH
(frozen, baked at 400° for 35 minutes)
BAKING POWDER BISCUITS
(frozen ones, browned in the oven)
WHIPPED HONEY
COFFEE or TEA

●

CANTALOUPE WITH LIME
BROOK TROUT SAUTÉ
(with anchovy butter and fried parsley)
WHOLE WHEAT TOAST BLACK RASPBERRY JAM
COFFEE or TEA



WHAT IS A TRAY? A tray, that is just a tray, is a flat-bottomed food-server. The tray you see here is a DANSK tray, a tribute to the tawny-grained richness of Siamese teakwood, from the STAVED TEAK collection, designed by Jens H. Quistgaard (J. H. Q.) of Denmark. Like all DANSK designs, you can eat from it, decorate your table with it, or just enjoy looking at it. (STAVED TEAK pieces are currently being looked at in the Smithsonian Institution.) Tray, $10.95;* Cheese board-with-slicer, $10.50.*

*SLIGHTLY HIGHER IN THE WEST AND SOUTH

FOR FREE BOOKLET WRITE DANSK DESIGNS INC.,® GREAT NECK, N. Y., IMPORTERS OF FJORD, VARIATIONS, KOBENSTYLE, STAVED TEAK, FLAMESTONE

DANSK



*T. M. REG. U. S. PAT. OFF.

America's best dressed rooms are wearing them!

DRESS BY DAVID KLEIN

Choose TEXOLITE Fashion Rated Colors for your home, and you say so much about yourself! How alert you are to fashion's ever-changing trends—how quick to see what is right for right now. Your choice shows, too, that you recognize the supreme importance of color—that you realize how flatteringly these lovely colors will complement your own coloring . . . how eloquently they will express your personality.

Wouldn't you like to enjoy TEXOLITE Fashion Rated Colors in your home? We invite you to ask your TEXOLITE dealer about them. Or write Dept. V-83, 300 W. Adams, Chicago 6, Ill.

UNITED STATES GYPSUM the greatest name in building

FRENCH CALENDAR CLOCK. Lower dial shows months, days, dates, phases of moon. From the famous Old Charter Collection.

Tick-tock...tick-tock... the whiskey that didn't watch the clock!



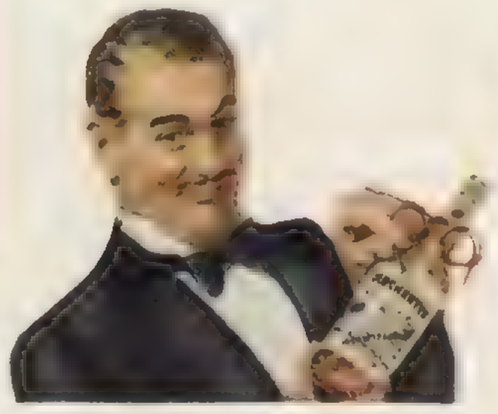
BY FRENCH CLOCK-MAKER PIOLAINE. Obelisk shape stems from excitement aroused by Napoleon's Egyptian campaign. When it's time for a highball, enjoy the luxury of Old Charter.



VIENNESE PENDULETTE. Heart, pushed down rod, re-ascends in 24 hours. Unique in America, as is Old Charter, better by the drink because it's aged longer by the clock.

OLD CHARTER GOES into the cask a superior whiskey. Slow aging mellows it to rare magnificence. These two simple — but vital — factors are behind the superb flavor that is Old Charter's, alone.

Long a bourbon drinker's *premier* whiskey, Old Charter's superb quality and rare smooth flavor have actually won over many Scotch, Canadian and Bonded whiskey drinkers. It has become one of the leading *quality* whiskies in America. Try it yourself. You'll see *why*.



OLD CHARTER

Kentucky's Finest Bourbon

STRAIGHT BOURBON WHISKEY • 7 YEARS OLD • 86 PROOF
OLD CHARTER DISTILLERY COMPANY • LOUISVILLE, KY.

SUMMER BEDROOMS

(*Continued from page 183*)

now a San Francisco decorator, uses hand-woven linen area rugs (made by Blindcraft, and washable) in cheerful colours against bare polished floors. Beds are moved out into the middle of the room and covered—headboards and all—with beige Holland linen, bordered to match the rugs in clear blue or yellow. (Incidentally, the Southern habit of keeping a room dark during the day adds an extra, fourth-dimensional coolness even with air conditioning; for this reason, as well as to keep out the dawning 5:00 A.M. summer sun, window plans should automatically provide for dark green roller shades.)

Minor summer strategies, contributed by Helen Cole, include using split bamboo blinds in lieu of closet doors, to permit free circulation of the damp salt air in a beach cottage; and hanging up colourful "trophies" made of beach hats, parasols, shawls, palm leaf fans, and so on, where they will be both decorative and conveniently at hand. Richard Sandfort would replace a winter headboard with a summery one of scrolled aluminum with pineapple leaf finials, painted white or maybe pale yellow. And in a bedroom with flowered cotton slip covers, Michael Greer slip-covers the lamp shades, too. If the print's a large one (big enough, that is, for one repeat of the pattern to fill the opening) he adds a fan-pleated firescreen. Both can be taken off and folded away over the winter. Panels from the charmingly carved and painted Sicilian "carrettos" or donkey carts (now available at Jarvis House) make engaging additions to summer walls, hung as pictures, or perhaps as *trumeaux* over windows. Or, you might consider trompe-l'œil valances of plywood, painted to look like swags of fabric, above plain bamboo shades. Flowers, both real and unreal, are surefire décor in themselves. The green-leaf-and-butterfly arrangement, for instance, seen twining up the bed posts on page 181, might frame a bedroom window as well. And grouped baskets of real plants in bloom—pink and red petunias, maybe, or trailing begonias—look as summery in a bedroom window as they do outside. One final point: Summer houses, however temporary, are to live in. In our view, this means packing some one or two favourite possessions right into the luggage along with the sunglasses: a handsome clock or a few best-loved pieces of faïence or glass. These, too, are a part of summer.

CASHMERE CHEMISERIE

The following is a list of shops throughout the country where some of the sweaters shown on pages 142-145 may be found.

Aberdeen, S. D.....Marie O. Simmons Shop
Abilene, Tex.....Ernest Grissom's
Albany, N. Y.....Honigsbaum's
Amarillo, Tex.....Colbert's of Amarillo
Atlanta, Ga.....Rich's
Bartlesville, Okla.....Edward's
Bloomington, Ill.....Paul Anderson
Boise, Idaho.....Carroll's
Boston, Mass.....R. H. Stearns
Buffalo, N. Y.....L. L. Berger
Corona Del Mar, Calif.
O'Brien's Specialty Shop
Decatur, Ill.....Semmel's
Fayetteville, Ark.....Boston Store
Greenwood, Miss.....DeLoach's
Gulfport, Miss.....Northrop's
Hannibal, Mo.....Winning's
Harrisburg, Pa.....Mary Sachs
Holland, Mich.....Jeane's Shop
Hopkinsville, Ky.....Arnold's
Huntington, W. Va.....The Style Shop
Huron, S. D.....Berg Style Shop
Indianapolis, Ind.....L. S. Ayres
Indianola, Miss.....Klumok Dept. Store
Kansas City, Mo.....Woolf Brothers
Kenosha, Wis.....Lepp and Company
Lawton, Okla.....Scott's
Marietta, Ga.....Florence's
Miami, Fla.....Burdine's
Mobile, Ala.....Raphael's
Murfreesboro, Tenn.
Cecil Elrod's French Shoppe
Muskogee, Okla.....Susman's
New Orleans, La.....Maison Blanche
Odessa, Tex.....Bateman's
Panama City, Fla.....Lillian Kilpatrick
Philadelphia, Pa.....John Wanamaker
Poplar Bluff, Mo.....Chas. Miller Store
Portland, Ore.....Meier and Frank
Providence, R. I.....Cherry & Webb
Quincy, Mass.....Anne Starr
Reading, Penn.....Jeannette Shop
San Luis Obispo, Calif.....Leonore Smith
Sherman, Tex.....Elinor's
Shreveport, La.....The Fashion
Springfield, Mo.....Savage Juliette
Stockton, Calif.....The Brown House
Summit, N. J.....Lillian O'Grady
Tulsa, Okla.....Vandever's
Vinita, Okla.....Vanity Fair
Waukegan, Ill.....Hein's
Wellesley, Mass.....Anne Starr
Wilkes-Barre, Pa.....Fowler, Dick and Walker
Youngstown, Ohio.....Livingston's
Hamilton, Bermuda.....Calypso

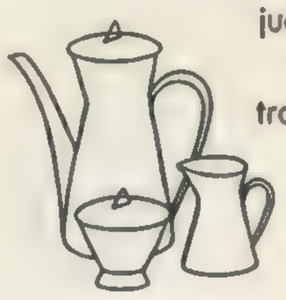
For the rest of your life
YOU'LL BE PROUD YOU CHOSE

Rosenthal
THE PORCELAIN CHINA



DESIGNED BY Raymond Loewy

There are few possessions in life that keep giving such joy... such satisfaction... such pride as owning ROSENTHAL china. Each time it graces your table — your family, no less than your guests, will enjoy its exquisite beauty... its richness... the fact that it bears the world famous name ROSENTHAL. You'll thank your own good taste... your own good judgment for making so wise a choice. America's fine stores proudly display a large collection of both traditional and contemporary ROSENTHAL handcrafted in Germany. From $12.95 (5 pc. place setting).



FOR ILLUSTRATED LEAFLETS IN COLOR OF ALL PATTERNS SEND 10¢ TO DEPT. MV.
THE ROSENTHAL-BLOCK CHINA CORP. 21 EAST 26 ST., N.Y.

Another Lanvin Classic...

Arpège soap

For you, to whom all perfume means Arpège...the incomparable luxury of Arpège soap. Unforgettably scented...it lasts right down to the littlest sliver!

Three large cakes of Arpège soap in Lanvin's famous black and gold container, $5



LANVIN

"REARING AND READING"

(Continued from page 151)

a peculiar eagerness and the ability to remember the names of the dinosaurs far beyond that of any adult). He is concerned with power, causation, origins, mastery, and, just as if he were a scientist or a logician, he interfuses actuality with a bold conceptualism which transcends the dull order of everyday life and of common sense which we impose on him.

You are aware of all this, one way or another, and although you are not perfectly free of the influence of the still prevailing theory, you are prepared to resist it. You keep it firmly in mind that theories about the rearing of children come and go. And so you decide to read freely to your child, or to place in his hands the books that he thinks he ought to read.

Ought to read—you go as far as that. A frightening idea. You think that if the child likes books he might as well have as much experience of them as he wants, and he might as well have the best. At this your guilt rises again and almost overcomes you. You accuse yourself of ideas of bourgeois accumulation—you patently want the child to store up experience and images and ideas. You perceive that you are trying to *educate* your child; you are concerned to make him intelligent. You are concerned about his inner life and have some preference about what images should invest it. You are appalled—are you any better than the driving father of John Stuart Mill?

But you recover yourself and go forward. You know that there will come a moment when you will not—and should not—have control over your child's literary life, when, if the pleasure in reading continues, he will satisfy it by his own choices. Before he goes on to the period when he reads rubbishy and second-rate things—by no means a harmful activity—you want to get your full inning, you want to leave early in his mind certain stories that you believe to be indispensable.

For example, the Greek myths. These first. Yet again your guilt raises its plausible head. Just why the Greeks? Why should they come first? What about India? What about China? The modern world being what it is, ought we to continue to give this pre-eminence to the literature of that one particular nation? That it has haunted and shaped the imagination of the West for so long—surely this is an argument against it, is a mere provincialism, a downright chauvinism? We feel that we must all Unescooperate, that we should learn to think of all cultures as perfectly equal. One culture, one vote.

Well, it comes to you that you are not a member of UNESCO. You are a parent and therefore a bit of a scoundrel. Let the child begin with Greece. He will read the *Panchatrana* and the Gilgamesh epic (for no one wants to offend the Babylonians), and the epic poetry of Indonesia at some later time. You stick by the Greeks.

The Greeks, but how? In what book? My own natural impulse was to turn to Hawthorne, to *A Wonder-Book* and *Tanglewood Tales*. Hawthorne's redaction of the Greek stories is standard, and if you go into any bookstore where a pleasant and literate lady advises you about children's books, you will be given confirmation of the general opinion. But actually Hawthorne is impossible. He should be avoided. Hawthorne is a very great writer indeed, and he wrote his books for children during the period when the publishing houses of Boston were producing a remarkable children's literature. In general, the people of fifty to a hundred years ago knew far better than we how to write for children, as witness the classics they have given us. But Hawthorne is an exception. Perhaps that is because he had it in mind that he was writing for girls, not boys. The company that listens to *A Wonder-Book* and *Tanglewood Tales* is said to be mixed as to sex, but the names that are given to them, Squash-Blossom, Blue Eye, Buttercup, Clover, et cetera, make us doubt this. We read, "Sweet Fern has learned to read and write, and has put on a jacket and pantaloons . . ." and we know that Hawthorne was not really thinking of boys. The best nineteenth-century children's

(Continued on page 198)

The Bluebird is Hovering



MAY *is shown in this 14th Century plate by a falconer who, when he comes in hot and dusty will have to settle for a jug of mead or whatever they have around the castle. There will be no Paul Masson Champagne until the 19th Century. Too bad.*

Tonight could be the night!

So do keep a bottle of Paul Masson Champagne in the refrigerator. Then when fortune or anybody else smiles you won't find yourself staring desperately at a yogurt jar. It's only simple prudence, you see, a gesture you can *easily* afford if we are to believe everything we've heard about you and your lavish ways. And we do.

Now for the mail as time will allow:

Dear Paul Masson:

I am an exiled princess and I like to be up on things. Pray, whatever do you mean when you say in your ads, "Tonight Could Be the Night?"

Mes sentiments très distingués,
An Exiled Princess

Dear Exiled:

What a treat to know that a real princess numbers herself among our readers! Can you truly feel a pea through 24 mattresses? We hope you do your own champagne shopping as it classes up the liquor store no end. That is, if you don't have to stay crouched in hiding all the time, or something like that.

"Tonight Could Be the Night" is simply a warning that gay, wild happenings are just around the corner and you'd better be ready with champagne befitting events of a gay, wild ilk. Like these, for instance, during the month of May: Correct Posture Week, National Domestic Rabbit Week, National Ornamental Iron Month and May Day.



Our champagne is made in California. It is sparkling and light and will hold its own any place in the world. You'll be wild for it.

The humble,

Paul Masson

PAUL MASSON VINEYARDS • SARATOGA, CALIFORNIA



Now, your skin "lives" longer . . . more beautifully, enriched with the same amazing pollen that perpetuates life in flowers!

Pollen of Orchid

BEAUTY PREPARATIONS BY

ORLANE

PARIS

The most exciting beauty discovery of the twentieth century! Recently, French scientists found that within the heart of the orchid—*the longest blooming flower in all the world*—is a pollen that contains more beauty-building elements than any substance yet discovered—*even royal jelly!*

Among the rich largesse of vitamins, proteins and other wonder-elements, are the highly active *generators of life*—amino and pantothenic acids. It is this incomparable combination of nature's own properties, that helps awaken the living chemistry in a woman's skin and helps create a firmer, younger, more glowing complexion!

Using only the hydrosoluble elements of the pollen, Orlane has seen to it that there is nothing to disturb even the most sensitive, allergy-prone skin. To assure your getting the fabulous effects of the pollen serum on a night-and-day, non-stop basis, Orlane has compounded orchid pollen into both treatment and make-up essentials:

Princesse Patricia, a highly-activated night cream, for all skins. Lacta-creme, an extraordinary semi-liquid deep cleanser. Reve Rose, perfect pink mask for dry, sensitive skins. Reve Bleu, an ice blue mask for oily or normal skins. Creme Vestale, a non-drying tinted make-up foundation. Royal Laelia, non-drying pressed powder. Deesse Powder, vapour-light loose powder.

Available in America at a select number of fine fashion stores



Importer: Jean D'ALBRET Div.,
681 Fifth Avenue, New York • Orlane Salon, 49 Avenue George V, Paris

REARING AND READING

(Continued from page 196)

books are about boys and addressed to boys—boyhood is one of the great discoveries of the English and Americans of the century; it was not shared by the French and the Germans. Not only is Hawthorne's tone manifestly directed to girls but to girls who are thought of as being sisters of that girlish horror, Little Pearl, of *The Scarlet Letter*—they are dangerous, covert creatures who have to be placated with all sorts of arts and graces in order to keep them in mind of their pose of sweet innocence.

Hawthorne's archness and facetiousness are very bad indeed, and so is his appeal over the child's head to the special interests of the adult. What is any child to make of this dialogue?—

" 'Pray excuse me,' replied Phoebus with an elegant obeisance. 'I certainly wish you success, and regret that my own affairs are so immediately pressing that I can not have the pleasure of attending you. . . .'

'Ah, Phoebus,' said Ceres, with bitter meaning in her words, 'you have a harp instead of a heart. Farewell.'

'Will you not stay a moment,' asked Phoebus, 'and hear me turn the pretty and touching story of Proserpina into extemporary verses?' "

After which follows a meditation on the insincerity of poets.

Avoid Hawthorne then and turn to Padraic Colum, the distinguished Irish poet, who, before he became a fixture in the literary life of America, shared the tumultuous Dublin activities of Yeats, Synge, Æ, Lady Gregory, and Joyce.

Mr. Colum's *The Golden Fleece and the Heroes Who Lived Before Achilles* appeared thirty-seven years ago, in 1921. By 1955 it had achieved its seventeenth printing, so that there must be a considerable number of people who have had pleasure from this admirable book.

Mr. Colum is never quaint and always grave. It is never quite clear for whom he is writing—he has in mind no particular "age group," certainly no Squash-Blossom, Clover, or Sweet Fern. A six- or seven-year-old who is used to books can listen very happily to the stories, a sixteen-year-old can read them without any sense of derogation from his dignity, and there is, indeed, nothing to stand in the way of your own pleasure. Mr. Colum knows that it isn't possible for each epoch not to tell the old stories with the colouring of its own sentiments and morality, but he sees to it that the stories are not appropriated by modernity. He is aware that there is a kind of language that keeps the integrity of the past. He knows, as a good many modern translators do not, that modern colloquialisms do not create immediacy but only confusion and embarrassment. His language is vigorous and straightforward, yet sufficiently formal and literary to keep the old stories at their proper distance. Here, for example, is how the book opens with the story of Jason:

"A man in the garb of a slave went up the side of that mountain that is all covered with forest, the Mountain Pelion. He carried in his arms a little child.

"When it was full noon the slave came into a clearing of the forest so silent that it seemed empty of all life. He laid the child down on the soft moss, and then, trembling with the fear of what might come before him, he raised a horn to his lips and blew three blasts upon it.

"Then he waited. The blue sky was above him, the great trees stood away from him, and the little child lay at his feet. He waited, and then he heard the thud-thud of great hooves. And then from between the trees he saw coming toward him the strangest of all beings, one who was half man and half horse; this was Chiron the centaur."

The story of the Argonauts is told in very full detail, following the narrative of the *Argonautica* of Apollonius of Rhodes, but making use of details and stories supplied by other writers. It is, of course, a "romantic" story, if only because it is the story of a quest, and because, with the exception of Jason, who has a political end in view, the company of heroes join the adventure for adventure's sake. The community of the heroes is a very appealing element of the story, and this community is emphasized by the ship itself, for the

Argo, into which has been built a beam from the Oak of Dodona, is a living and sentient thing, a ship that can cry out in pain and warning, a person in her own right and a member of the expedition. Mr. Colum leaves out no element of the story. Here not only are the Harpies and the passage of the Symplegades and the fire-breathing bulls and the dragon's teeth, but the women of Lemnos (suitably modified), and the complex actuality of the character of Medea. Mr. Colum does not abate geography, and the place names of the ancient world sound in the child's ear—Lemnos, Colchis, the Caucasus, Pelion, the Sea of Pontus. And it is no small matter that the gods are given their Greek names—Hawthorne not only uses the Latin forms, but insists on representing Mercury under the name of Quicksilver.

In the course of the story of the quest for the Fleece, Mr. Colum skillfully interpolates certain of the most memorable of the Greek stories that are not connected with the adventures of the Argonauts—the account of the creation of the world and the wars of the Gods, the rebellion and punishment of Prometheus, Demeter and Persephone, Atalanta's race, Pandora, Perseus. And the accounts of the lives of certain of the heroes after the quest has been accomplished yield the stories of Peleus and Thetis, Theseus and the Minotaur, the labours of Hercules, including the Admetus and Alcestis story, and Orpheus and Eurydice.

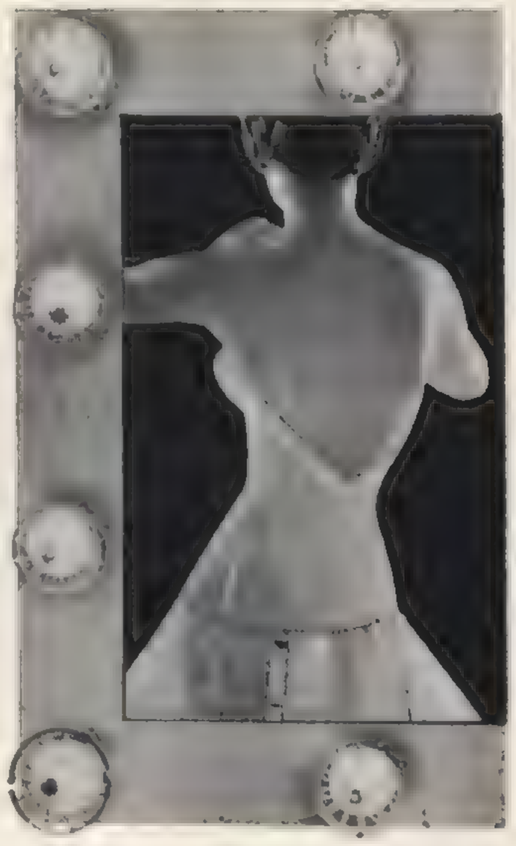
Of an excellence equal to that of *The Golden Fleece* is Mr. Colum's *The Adventures of Odysseus and the Tale of Troy*. This volume was published in 1918; in 1956 it had gone through twenty-two printings—again a work that has endured and found its audience, yet unknown to me until two years ago. The story of Odysseus makes the frame for the tale of Troy: Mr. Colum takes his device from the *Odyssey* itself, and when Telemachus comes to the court of Menelaus in search of his father, Helen and Menelaus tell the story of the war, in all its essential details up to the great confrontation of Priam and Achilles and the burial of Hector. The pathos of the confrontation scene, perhaps the greatest in all literature, is not too much for even a young child who can take pleasure in any part of the story. Mr. Colum uses great tact in his handling of pathos and violence. In the scene of Hector, Andromache, and Astyanax, before Hector goes out for his last fight, he renders all the charm and pathos, but does not include the grim details of Andromache's foreboding vision of what it will mean for her to be without a husband and Astyanax without a father; he passes quickly over Achilles' treatment of the body of Hector. He is aware that these things would be distressing to a child. But not all violence and not all pathos is distressing to a child, and I am inclined to think that it might be a matter of great importance for the child to learn of the hostility of the world under the right auspices, in the home, that he should not have to learn that the world is, as Freud says, the way the neighbours say it is and not the way the parents say it is. "Is not the exclusively sympathetic and facetious way in which most children are brought up today . . . in danger, in spite of its many advantages, of developing a certain trashiness of fibre?" Thus William James in 1902. I am not quite sure what James means by "sympathetic," although the meaning of that word is illuminated by "facetious" and this can be all too readily understood. For our endemic facetiousness in child-rearing Homer is a good antidote.

Mr. Colum's status as a poet, playwright, and critic reminds us that the best books for children are written by those who have something else to do, and do it well. This is a simple truth which I should like to see circulate through the literary community—perhaps it will lead a few writers to forget that books for children pass in the publishing trade under the ghastly name of "juveniles," and to believe that there is no "technique" for writing them. In the ideal, renovated republic of letters every writer—with the exception of geniuses certified to be of the first rank—will be thought to owe the community one good translation of a foreign book and one good book for children.



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THE HONOUR OF DON PASQUALE

(Continued from page 141)

request into words. Pasquale answered briefly:

"My daughter is not for you, Gennariello. Get this idea out of your head. Nunziatina will only marry a Neapolitan."

Brought back to the various customers of Gennariello, this answer had caused vehement comments, some wild gesticulations, friendly thrusts, and some broadly philosophical maxims. As for the police sergeant, he was mainly indignant. He was a native of Positano and his pride was touched by Don Pasquale's resolution.

"Gennariello," he had said, "if I can help you in this business, count on me."

But to find a solution . . . There wasn't any solution. There was absolutely no question of marrying Nunziatina without the consent of her father. In the province of Salerno, such things are not done. He just had to be patient, hoping that time would alter Don Pasquale's attitude.

This affair would have remained at the stage of exclamations for a long time still, if an unexpected episode had not intervened which added the pangs of jealousy to the emotions of love in Gennariello's heart. It apparently happened that Gennariello's request had incited Don Pasquale to reflect on the opportunity to marry off his daughter. Anyway, two Sundays in a row, he had received at his home and with a great deal of fanfare, a friend from Naples, an accomplice from those happy days, a certain Don Giacinto, nicknamed *sfregiato* — Scarface — because of a mark which gave to his bony face a grave Spanish aura. Although he was not yet thirty-five, Don Giacinto was already a true *guappo* and his manners were even more serious than Don Pasquale's (who, after all, with six years of Positano behind him, was beginning to let himself go). At each of his visits, standing in front of Nunziatina, Don Giacinto had uttered solemnly, lifting the tip of his sword cane to his hat, "Greetings to the rose of the house."

After which, of course, he spoke of other things. In such questions, the man of character is content with indicating his intentions and takes care not to insist. But in its brevity, the purpose was clear. Don Giacinto had established himself as a suitor and his quest, from all evidence, was well received by Don Pasquale. Before this danger, before the tears of Nunziatina, Gennariello awoke. A fig to speeches. Enough wailing. There was only one thing left to do: to kidnap Nunziatina. Gennariello confided this scheme to his friend Pietro, who highly approved of it. You could object here that it is more serious to kidnap a girl than to pass over the paternal consent. That shows you understand nothing about the laws of honour. Kidnapping doesn't do away with the father's consent. It simply makes it inevitable. You'll agree that it's something altogether different.

Through Nunziatina, Gennariello had learned some valuable information. In the evening, after dinner, out of consideration for his guest, Don Pasquale, by way of the street stairs, accompanied Don Giacinto to the place where he mounted his motorcycle to return to Naples. Sunday evening came. Gennariello and Pietro went to sit down a few steps above the house of Don Pasquale. At about ten o'clock, Don Pasquale and Don Giacinto left, and began descending the stairs. Under the moon Don Giacinto was twirling his cane. Gennariello made a gesture of hate and Pietro had to take him by the arm in order to hold him back. But the two men had already disappeared behind the first turn.

Five seconds later, Gennariello and Pietro had forced their way into the house. Mrs. Pasquale opened her mouth. A sound had not yet come out when the skillful Pietro had grabbed her, thrown her into the next room and locked the door. Next they had to master Nunziatina. Forewarned of her abduction and in complete agreement, Nunziatina had, on the chapter of honour, the strict principles of her father. She was quite willing to be kidnapped, but accord-

ing to tradition, by violence, without being an accomplice; enchanted with her kidnapping, she fought against the one who, in every sense of the word, ravished her. She really fought, with all her might, her face animated by a wild fever. In the other room, her mother had rushed to the balcony and, from there, towering over the immense landscape which stretched down to the sea, she exclaimed her terror, invoking heaven, telling of her dishonour and giving the details of the disaster. But Nunziatina's strength weakened. Gennariello and Pietro succeeded in dragging her away. The threshold barely cleared, she slipped into the arms of her kidnapper.

"How wonderful," she said.

With happiness, Gennariello looked at her face, raised towards him, still flushed and bathed in the light of the moon.

"Let's go, let's go," said Pietro. The three of them, hand in hand, climbed the stairs, turned right, passed under the arch, went down again. Nunziatina was running ahead now and her shadow jumped behind and in front of her on the lime walls. Far away, the clamour of Mrs. Pasquale could still be heard. They arrived at Gennariello's. Out of breath, Nunziatina collapsed in the large armchair usually reserved for the customers. Pietro took the chair. Gennariello remained standing. They looked at one another and all three had timid, furtive smiles. Something scarcely believable had just occurred to them: a kidnapping was something amusing.

On that, as expected, there was a down rush of steps in the street. The door opened and, in a beautiful bass voice, Don Pasquale uttered. "Wretch!"

The insult had been expected also. It did not make much of an impression. Pietro started looking at his fingernails. Don Pasquale entered, followed by Don Giacinto. Behind them, in the doorway, immediately there were some neighbours.

"Wretch," repeated Don Pasquale. "You have kidnapped my daughter."

This was a good beginning. It defined the situation with precision.

"I am ready to make good," said Gennariello who also, for his reply, relied on the surest traditions.

"This is a matter of honour," answered Don Pasquale gloomily.

"I want to marry her," Gennariello cast back.

This line came too soon. Although already resigned to the inevitable results of this affair. Don Pasquale still had two or three little things to say.

"She is dishonoured," he went on. "My daughter, the light of my eyes."

Shoulders bent under the weight of destiny, he had put his head between his hands.

"I had to do it," said Gennariello who, having spoken his two essential replies, no longer knew quite how to continue.

"Disgraceful thing!" said Pasquale, addressing his daughter. "Weren't you able to resist?"

"There were two of them, Daddy," answered Nunziatina.

"My daughter!" Pasquale began again. "I had raised her so that she would be the consolation of my old age and I find her in the bed of a wretch."

Gennariello lifted his forefinger.

"Don Pasquale," he said, "look around you."

Don Pasquale vaguely glanced around the room.

"I'm looking," he said in a deep voice. "I only see dishonour, mud, filth, dirt."

"But no bed." Gennariello added. "I have not taken Nunziatina into my bedroom. I brought her into my shop and Pietro never left us."

"Whom would I dare to look in the face?" said Don Pasquale, who hadn't been listening.

"Your daughter, Don Pasquale. I have not touched her."

"You have dishonoured my daughter and you are not dead yet. Am I no longer a man?" Pasquale asked himself, one hand raised, the other on his heart.

"With all due respect . . ." said Don Giacinto in his cold voice.

Don Pasquale turned towards him. In an affair of this kind, the opinion of a *guappo* like Don Giacinto was not to be scorned.

"If, before witnesses . . ."

With the end of his cane, his long profile frowning with disdain, Don Giacinto indicated Pietro and the neighbours outside the door.

"If, before witnesses, this boy affirms that he has not touched

(Continued on page 202)



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THE HONOUR OF DON PASQUALE

(Continued from page 201)

your daughter, no harm is done, Don Pasquale, and a man of honour can still marry her."

Nunziatina sat upright in the armchair. That was a marriage proposal, a clear and precise one. And when a *guappo* ventures to ask for something, for him the question is already settled.

There was a hubbub at the door.

"That's true," exclaimed Don Pasquale, his face radiant.

He turned around, facing the neighbours crowded in front of the door.

"You heard him. He swore that he did not touch my daughter."

The neighbours looked at one another. As far as Nunziatina was concerned, public opinion was entirely on the side of Gennariello. But, after all, he had blundered. The thing not to be said, he had said it. And the truth is the truth. With a combined motion of hands and chin, the oldest neighbour indicated that he had heard.

"Let's go. Get home." Don Pasquale ordered his daughter.

He grabbed her by the elbow. Nunziatina raised her arm. Gennariello wanted to go to her, but Don Giacinto planted himself in front of him, with a cold look.

"Should I rough him up a little?" he asked Don Pasquale.

His hand on the knob of his sword cane underlined the ominous meaning of his suggestion.

"No, forget it," answered Pasquale.

Obviously, provincial life had softened him.

A quarter of an hour later, order had been restored in Positano. The neighbours had gone home. In the barbershop, one standing, the other sitting, Gennariello and Pietro looked at each other dejectedly. In her room, seated on her bed, Nunziatina was crying. Mrs. Pasquale was preparing a cup of coffee for her two heroes, a sob occasionally shaking her enormous bosom, although her face was radiant.

"Don Giacinto," said Pasquale, "you have done me the honour of asking for the hand of my daughter."

"Don Pasquale, the honour is mine," replied Don Giacinto, touching his hat.

The door opened. In walked the police sergeant.

"Sergeant!" exclaimed Don Pasquale with gusto. "What a wonderful surprise."

The sergeant's head was in the same style as Don Pasquale's: round and wide, with broad cheeks. He put his cap on the table, sat down and took the tiny cup of coffee that Mrs. Pasquale offered him.

"And your wife?" continued Pasquale. "Ah, you have a good woman there, sergeant. And the children, they are in good health?"

"They're all right," said the sergeant. "Speaking of children, I learned that your daughter had been kidnapped."

"Yes," answered Pasquale, "she was kidnapped by that little hooligan Gennariello."

"I'm going to arrest him," said the sergeant. "A kidnapping with violence. . . . That's serious."

"You're right," said Don Pasquale.

He rolled a sly look in the direction of Don Giacinto. To have the law on his side, that was a good one.

"Yes," the sergeant continued with a sigh, "I'm going to arrest him. Since you denounce him . . ."

"Denounce him?" repeated Pasquale, who was disagreeably aroused by that term. "I am not denouncing anyone."

"Oh, excuse me," observed the sergeant. "If I arrest him, it's only because you denounce him. I didn't witness the kidnapping."

"But everybody saw it."

"Everybody saw that your daughter was at Gennariello's tonight. Right. But who told me that she was carried off by force?"

"Me, I'm telling you, sergeant."

"Then, you denounce Gennariello."

Don Pasquale rolled a new look towards Don Giacinto, but this time charged with perplexity. To denounce? He, Don Pasquale, the *guappo*? A *guappo* renders his own justice. In no case does he

(Continued on page 203)



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THE HONOUR OF DON PASQUALE

(Continued from page 202)

denounce. In no case does he call the police. And in the presence of Don Giacinto into the bargain. In the presence of Don Giacinto who was there, stiff as a conscience. Before Don Giacinto who perhaps was going to tell the story in Naples. No, that was impossible.

"Sergeant, I will denounce no one," Pasquale finally said with solemnity.

"Your daughter, however, was at Gennariello's tonight?"

"Yes."

"She went there of her own free will . . ."

"My daughter!" roared Don Pasquale.

"If you tell me that she didn't go there of her own free will, that means you denounce Gennariello."

A spirit appeared in the room. It was Corneille. Don Pasquale was caught between two honours: his and his daughter's. His, which forbade him to denounce anyone, his daughter's, which forbade her to go freely to a man's home during the night. Don Pasquale did not hesitate a long time. A young girl's honour can be restored. That of a *guappo*, never.

"My daughter went to Gennariello's of her own free will," he articulated with effort.

With his eyelids, Don Giacinto approved.

The sergeant got up, took his cap.

"Then I shouldn't arrest Gennariello?"

"No," said Pasquale.

"Good," said the sergeant.

He was already at the door. He turned around.

"I wouldn't have believed that of your daughter. In the middle of the night at a bachelor's home."

"The middle of the night," protested Don Pasquale. "She only stayed ten minutes."

The sergeant had a bawdy expression.

"In ten minutes you can do a lot of things, Don Pasquale. And if you hadn't been running behind her, how long would she have stayed, can you tell me?"

"Gennariello gave me his word."

No longer bawdy, the large face of the sergeant looked skeptical and amused.

"Ah, if you believe Gennariello, that's another thing. You find your daughter at a man's house during the night, he says nothing happened and you believe him. Don Pasquale, you are gullible."

"Gullible?" Don Pasquale gasped.

"What do you want?" the sergeant went on. "If people ask me why I can't arrest Gennariello, I will be forced to tell them that I can't arrest a man because a young girl has paid him a little visit of her own accord."

"Don Giacinto is going to marry her," cut short Don Pasquale, who was beginning to get angry.

"Don Giacinto?" questioned the sergeant, doing a very good imitation of astonishment. "Congratulations. That settles everything. I didn't know that in Naples men of honour married girls that had been found at other men's houses during the night."

Don Giacinto half raised himself in his chair. But Don Pasquale got up completely and pounded his fist on the table.

"Then it's Gennariello who will marry her," he said with force.

"Ha," said the sergeant. "First you have to see if he still wants to."

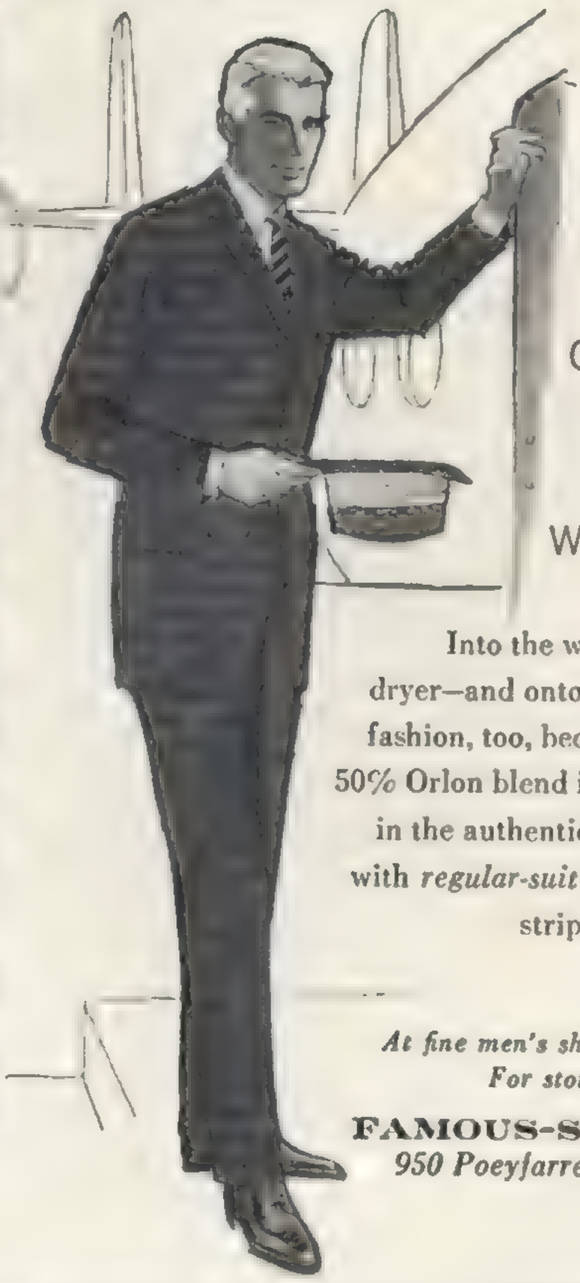
"What! If he still wants to . . ."

"Don Pasquale, you must understand, a girl who's been compromised. . . . A girl who runs after men at night . . ."

"I'll make him do it. I shall!" screamed Pasquale.

The marriage took place last Thursday. It was a very pretty affair and Nunziatina was charming under her white veil. The guests were a somewhat mixed crowd: Don Pasquale's friends, the police sergeant, a delegation of Neapolitan *guappi*. But they ended up understanding one another very well. At dessert, Don Giacinto sang "Maruzzella." He has a pleasant voice. You wouldn't have believed it, with that Spanish head of his.

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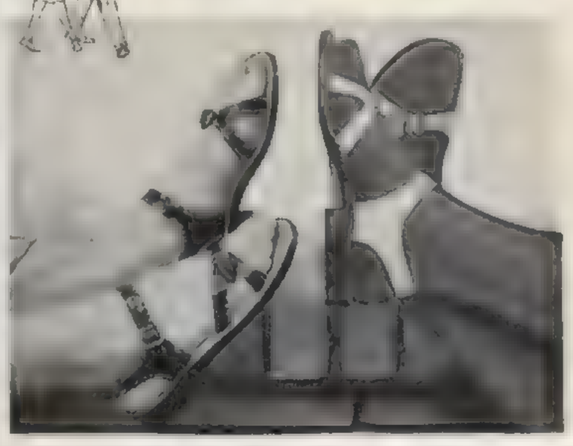
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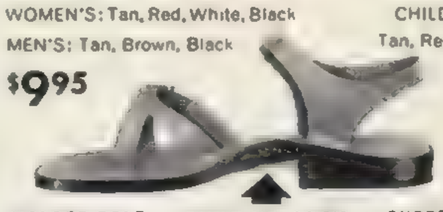


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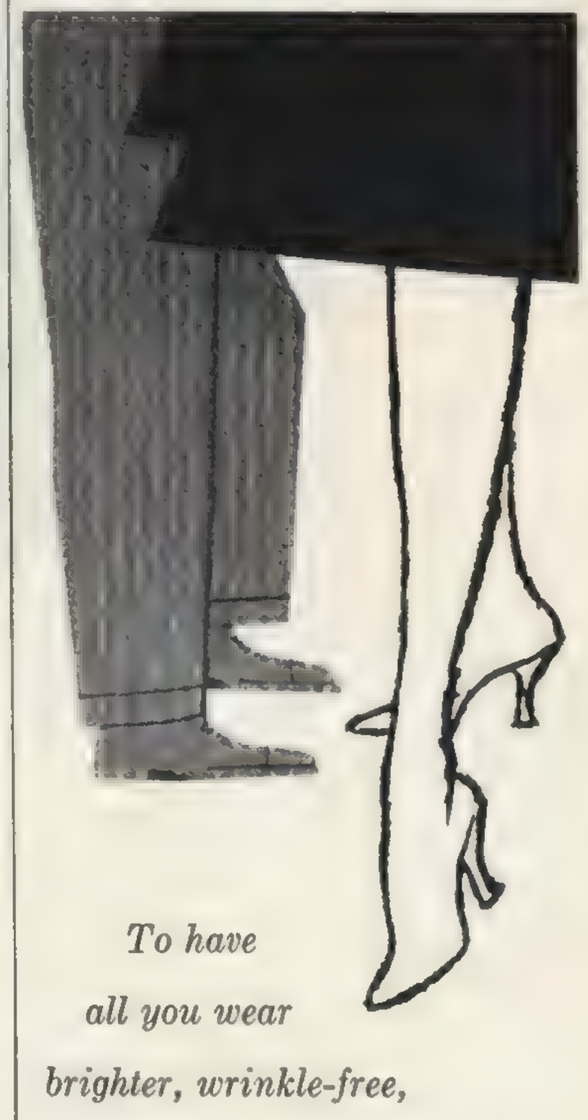
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One plus one equals more than two—when it's a white pleated skirt, black-and-white plaid overblouse top, as above. Each part can combine happily with other tops, skirts, in your wardrobe; and both parts are in that summer bonanza, knitted cotton (good travelling companion, good right here at home). By Tee-Tops; overblouse, $5; skirt, $13. At Bloomingdale's: Famous-Barr. Wear-Right gloves. Valley shoes.

Ode

COLOGNE

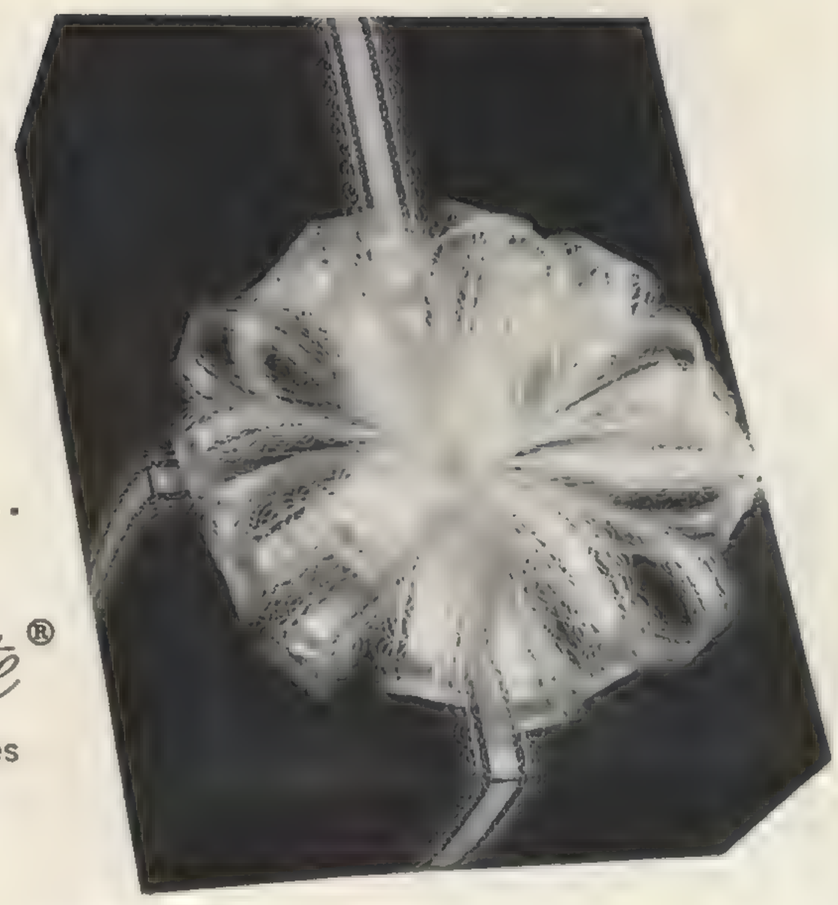
. . . new, brilliant
echo of the
perfume that is
loved by
knowing women
throughout
the world.



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You certainly can . . .
with airy
Decorette®
the ribbon that makes
the "Magic Bow"



Double Magic!

For a delightfully feminine gift wrap, use light 'n' lacy Decorette Ribbon to make this "Magic Bow" (directions are on every roll of Sasheen®, Decorette, and Magic Bow® Brand Ribbons). Twice as nice: center a Sasheen "Magic Bow" on another of Decorette. And what wonderful colors—ice cream pastels, gleaming gold and silver, dark tones. Look for them!

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YES...at

OWNED AND OPERATED BY
UNION PACIFIC RAILROAD

Here's the only all-seasons, outdoor, Olympic-size rink in the world. And that's just part of the story. Like golf? Tennis? Fishing? Swimming? Skeet and trap shooting? Good food? Music and dancing? They're all here, to round out your perfect family vacation picture. One tip—better make your reservation early.

for reservations:

Address Mr. Winston McCrea, Mgr., Sun Valley, Idaho (or phone Sun Valley 3311) or Union Pacific Railroad, Room 2500, Omaha 2, Nebr., or see your travel agent.

For a new lip-shape:

new lipstick





Good new reason
for trying a new shape of mouth
(seven suggestions, at left):
new Royal lipstick,
by DuBarry—its formula now
enriched and softened by
Royal Jelly (and its application
made even easier by a
handsome new gilt click-in case,
sketched above and below).
There's a range of eight
ravishing colours, four of them
established DuBarry
favourites, and four new—
among these the high-frequency
Hot Orange, shown on page 171.
Another new colour is Wild Lilac,
lovely with blues and greens.
As for the mouths outlined,
left—you'll note that
all have one thing in common:
a new saucier look,
a suggestion of vamp, clearly
called for by the new clothes;
an emphasis on upcurving
corners, on pointed,
rather than rounded lines.
Lipsticks, $1.50; refills, $1.10;
both, plus tax. Altman's.



RAY PORTER

Discoveries in travel:

the new air-weights



Top: double-compartment travel bag of white duck outlined in cowhide leather (rather like a seaman's duffel bag, but chic-er). The oval base, buckled and zippered onto the top, is a separate compartment already packed with creams and lotions in plastic containers, with additional room for extras. (Another version, for men, carries shaving things here.) At Elizabeth Arden, $75*. Under it, two flat light airplane cases, in simulated blue tweed-textured vinyl-coated fabric. 21″ size, $45*; 18″ overnight bag, $40*. And left, a navy-blue leather attaché case, $59.50*. All these, by Hartmann, at Altman's. Point of departure here: United Air Lines ticket counter.

*ALL PRICES PLUS TAX



Haspel Sir Perior . . .
indispensable for summer commuters
or those who travel further.
Crisp wrinkle defiance, easy washability
and little or no ironing
assured by Galey & Lord's 75% Dacron*
—25% cotton fabric.

Galey & Lord

Burlington QUALITY

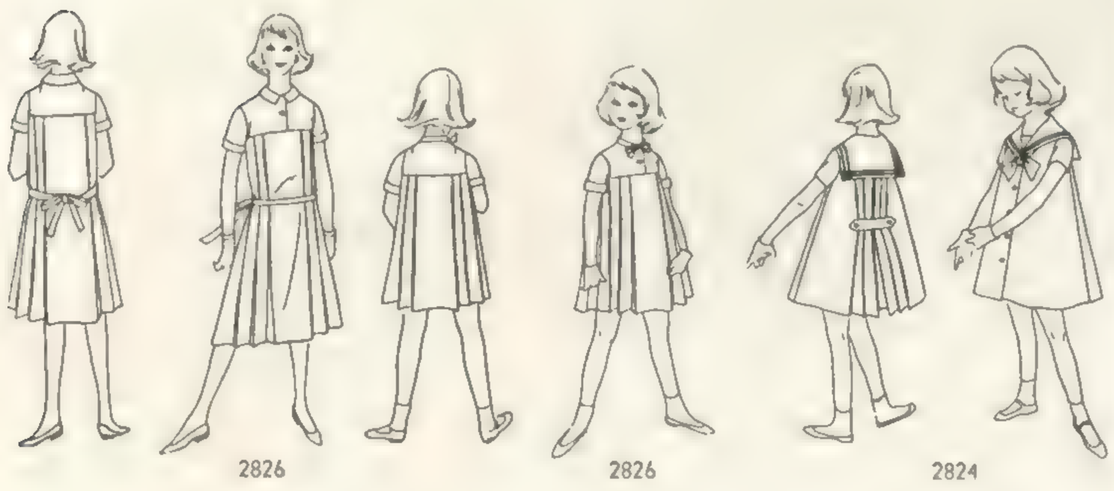
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*DUPONT'S POLYESTER FIBRE

VOGUE PATTERNS

(Other views, sizes, yardages of the Patterns on pages 176-177)



2826 2826 2824

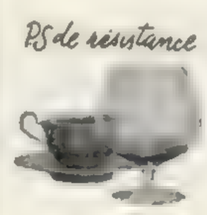
Vogue Pattern 2826. Chemise with nice sister-act possibilities—comes in sizes 6 to 14; the older girl's pleats are belted. View A: Size 12 will need 3⅝ yards of 35-inch material. View B: little girl's dress in size 6 will take 2⅜ yards of 35-inch material. Price, 50c.
Vogue Pattern 2824. Chemise, sizes 2 to 6. In size 6, dress and bloomers take 2⅝ yds. of 35″ material; ½ yd. for contrasting collar. 50c.

VOGUE PATTERNS are available at important shops in every city or by mail (postage prepaid), from Department V, Vogue Pattern Service, Greenwich, Connecticut; and in Canada, at 198 Spadina Ave., Toronto, Ontario. (Some pattern prices are slightly higher in Canada.) Note: Connecticut residents please add sales tax. These patterns will be sent third-class mail. If you desire shipment first-class mail, please include 5c additional for each pattern ordered.



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WHERE? Aboard the French Line's Ile de France — the gourmet's paradise afloat.
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WHEN? Any time...at home! Write now for your free recipe booklet.

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by Lilyette

GOSSIPY MEMO

(Continued from page 180)

à la broche, and *talmouse au fromage*. An elevator takes one up to the terrace where the view embraces the coast as far as Italy; the roof has a swimming pool for guests who stay in the few hotel rooms there.

Knowing people, who like a switch of party pace, drive to the Grande Corniche where a small, offbeat, merry restaurant, the Auberge de la Chaumière, specializes in meats brought from the north. While guests look on, the owner grills his specialties in a rustic Provençal *ambiance*—open fireplace, red-and-white tablecloths, and baskets bulging with fruits and vegetables.

Cap-Ferrat. An arm of land outstretched between the harbours of Villefranche and Beaulieu, Cap-Ferrat is thickly mantled in pine, olive, and eucalyptus trees, which all but obscure its many great gardened villas. The late Madame Ephrussi-Rothschild's Spanish villa, in a park of black-fingered cypresses, took fifteen architects ten years to build and is now the Musée Île de France; among its treasures: Gothic tapestries, Korean art, and paintings by Watteau, Fragonard, Monet, and Renoir. Other cape delights are the vivarium with a yield of insects, lizards, and a butterfly farm; a baby cove of sandy beach called Passable; and a walk along the western promenade of sea-swept rocks.

The Grand Hôtel du Cap, a tall, winged building of eighty-three rooms, stands at the tip of the promontory, overlooking its own rock-rimmed swimming pool below and the open sea beyond. There is a dining veranda, glassed-in, and an outdoor pine-shaded dining terrace with umbrellas, like large, coloured lollipops. A funicular takes bathers down to the pool, to a snack bar, and to the water-skiing paraphernalia. For a double room with bath, $16 a day each with meals.

A small place to stop, is a converted villa, La Voile d'Or, overlooking the port of St. Jean. Run by an English couple, it has a French restaurant and twenty-four rooms, not all with private bath.

Beaulieu-sur-Mer. Romans, Victorians, and Edwardians basked happily in the winter sun of Beaulieu, a place that dwells in the rewarding light of timeless popularity. Now its refreshed summer focal point is the famous pink stucco hotel, La Réserve, famous for its kitchen, its pukka rooms (large and prettily fixed with pale French pieces and curly iron grillwork), its gentling gardens of orange and banana trees, yellow mimosa, and purple bougainvillaea, its square-tiled pool, and its private yacht harbour in the grape-blue bay. Seasons in advance, movie stars, American industrial barons, and barons of the *Almanach de Gotha* book La Réserve's forty rooms, and people from all over come for its varied repertory of food and wine. Perhaps, for *loup Réserve*, *langouste Roy George*, or *ratatouille*. Château Minuty and Blanc de Blanc de Provence are two of La Réserve's nectared wines, and all of this, naturally, demands an endlessly indulgent purse.

La Métropole, a hotel of fifty-five rooms and suites, has an unflamboyant elegance which lures quieter people. Its palm-shaded garden leads to a whitely-pebbled beach (beaches are mostly pebbly in these parts), neatly planted with umbrellas, and to pedal boats on the serene blue bay. For a double room, about $17 a day without meals.

For *tranquillité absolue*, the conservative Bedford Hotel, a large boxy building with tall French windows and small balconies looking onto a sea-edged, flowered garden, appeals to distinguished Europeans, and even to children, as, among the flowers, there is a *jardin d'enfants*. The interior has been redone since the war, and rates do not rise with the high season. More than half of the hundred rooms are singles; about $6 a day sans pension, $10 with demi-pension, $12 with full pension.

Among the known pleasures of Beaulieu is antiquing along Boulevard Général Leclerc where, among a half dozen shops, Madame Masi, at number 63, has *antiquités* of great charm.

Èze-Village. Like a golden honeycomb on a crag of the Moyenne Corniche, Èze-Village, fortified by Caesar, is a tangle of rocky, tunnelled streets banked with doll-like houses, many of which are studios for artists. A CinemaScopic view, reaching as far as Corsica is visible from La Chèvre d'Or, a château turned



Hum-drum dreary? Responsibility weary? The Gideon deals out *good rest* in our card room, writing room, TV lounge, snooze-wooing suites... doing exactly as *you please*. And imagine—next door—the world-famous Spa! Now's a good time of year for the restoration cure... for nerve-soothing mineral baths. *Roads always open to The Gideon.* For reservations or free booklet, write Myron H. Woolley, Manager.

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Tones Down Gray Hair

Keeps it neat, alive, young!

If the years have stolen the color and natural oils from your hair, leaving streaks of dry lifeless gray, simply use HERBOLD POMADE as your regular hair dressing. Gradually, subtly, in 1 to 3 weeks, your hair will look young again.

This one and only HERBOLD POMADE is a unique hair cream, rich in special fine oils, that conditions dry hair, restores the look of life—as it re-colors gray hair. Not a coal tar dye, tint, or rinse. That's why you can't have a dyed, artificial look, or a sudden change in appearance, or gray showing at the scalp.

It's real easy. No mess or bother. No skin tests. No one can tell you're using anything but a fine hair dressing. No confusion about shades. Just one creamy pomade blends in the right color for your hair, so perfectly it will look like it did before it turned gray, and keep it that way for as long as you use Herbold Pomade.

So why wait? Even if you have only a few gray hairs—streaked with gray—completely gray—or if your hair has been dyed—start using Herbold Pomade today. In a few weeks friends will forget you were once old and gray; instead they'll think of you as young, beautifully groomed.

Wonderful for Men and Women. At Drug and Cosmetic counters, $1.25 and $3—New Liquid Pomade, $2 (plus tax).

FREE: "How Aging Skin and Hair can be young looking again".
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LA PROVINCE DE Québec



GOSSIPY MEMO

(Continued from page 208)

restaurant, cliff-hanging at 1,300 feet above sea level. Here the cuisine is *haute* (so are the prices) and includes with dinner a half-litre carafe of Côtes de Provence wine chosen precisely for the restaurant, which produces "cheeses from our own goats."

Monaco and Monte Carlo. The lure of Monte Carlo is the gambling, the sun, the sea, the mandarin Hôtel de Paris, and its sibling, The Hermitage, built in 1885 for Russian noblemen who came with enormous retinues and brought their gold in trunks. The hub of the Monte Carlo wheel is the Hôtel de Paris—this year being lifted three stories higher, adding eighty rooms to its present two hundred and twenty.

The smartest rendezvous is the hotel's dining terrace, facing the Place du Casino, with its "Camembert"—a palmy plot blooming with red cannas one week, yellow daisies the next. Facing it is the Old Casino, a scrolled white building with several gambling rooms, which have tables for roulette and baccarat, a Las Vegas note of slot machines, and, in one room, a Victorian ceiling painted with pillowy nudes floating on clouds while puffing cigars. On the Casino terrace, one hundred different movies will be shown on one hundred different nights. In the summer, however, the blue chip gambling place is the Sporting Club d'Eté de Monte Carlo. On the roof the Club has a Sheik-of-Araby night club, where dancing goes on till dawn.

An enchanting place for lunching, dining or dancing under a night sky is the Sea Club, which this year is being made to look like a ship by the designer, André Levasseur, who also dreams up the décor for the galas. It is all a free-form arrangement, jutting over the sea on one side, shawled in jungly foliage at another, with a nice space between tables, and a dance floor around plane trees. At some point in the evening, usually late, everyone seems to get there.

Monte Carlo, called by Somerset Maugham "a sunny spot for shady people," is also a shady spot for sunny people. Sun-life centres around the beaches, mostly the widely arching Monte Carlo Beach, where one end has green and white striped cabañas rising on a hilly tree-shaded slope. At the other end there is Pointe de la Vigie, a terrace where a small band plays and people meet for drinks, hamburgers, and *saucissons*. The large main restaurant serves superb food and wine to bathers at formally set tables overlooking a great emerald-cut swimming pool.

For those who like to stay at the beach, the Old Beach Hotel is a curvilinear orange building with forty-six rooms at the Vigie point. At the *cabaña* end of the strand, the New Beach Hotel has thirty-eight rooms. Rooms, without meals, range from $12 to $20 a day at both hotels during the summer months.

Among the many fine hotels, the luxe Métropole on the Avenue Grande-Bretagne, faces the sea, has three hundred rooms, and is open all year. As well as an outdoor bar in the stippled gardens, there is complementary bus service to and from the Beach and Country clubs. (With pension, about $14 a day a person.)

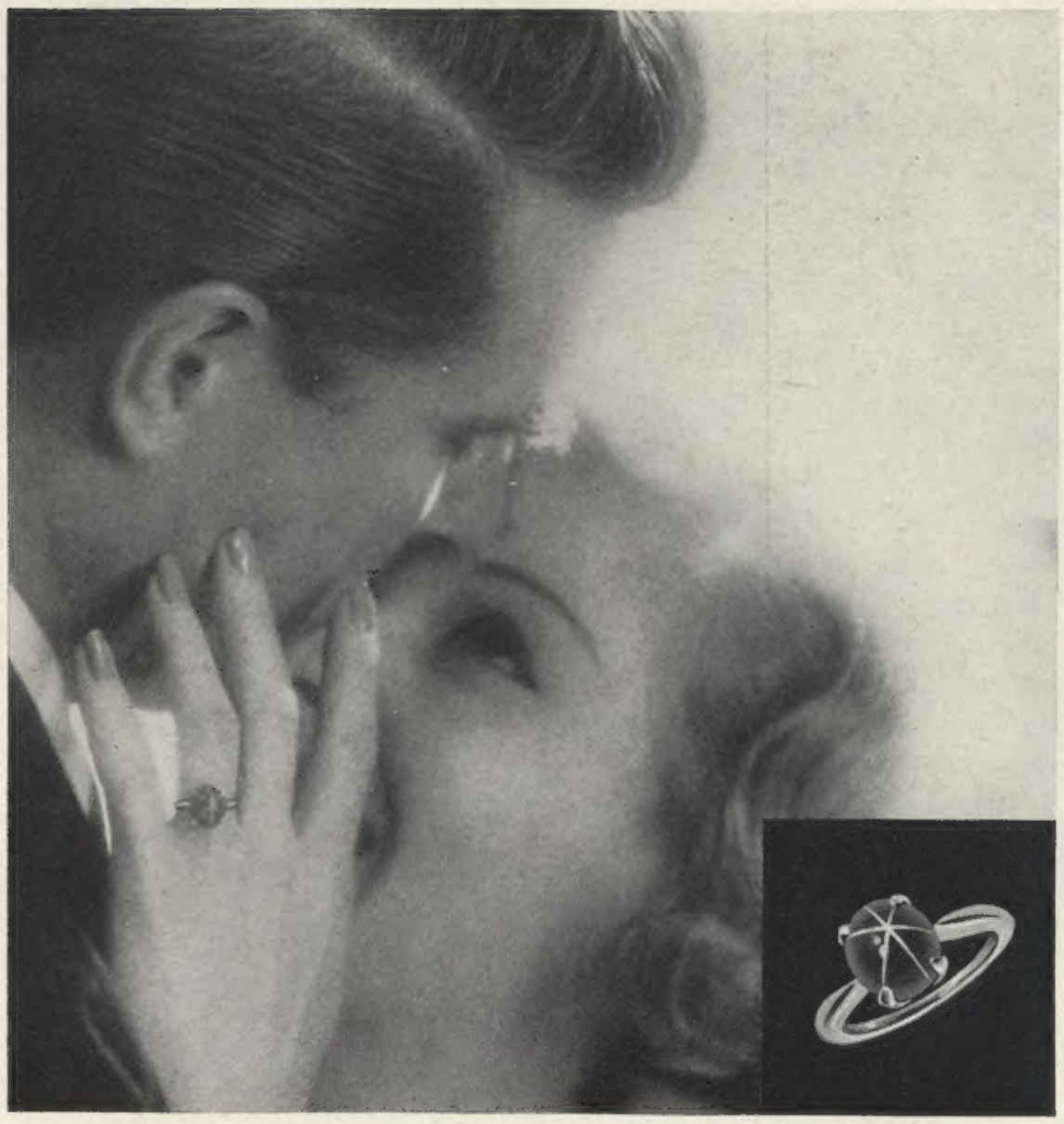
Sportsmen may play tennis at the Country Club's fifteen practice and championship courts. Golfers from Beaulieu, Cap-Ferrat, and Monte Carlo drive up 2,500 feet to Mont Agel where there is a magnificently located eighteen-hole golf course. Anyone may play for a greens fee of twelve hundred francs.

Monaco's harbour is the yacht showcase of the world. Prince Rainier's new "Deo Juvante III" and Aristotle Onassis' "Christina" usually rest along the quay; smaller yachts, berthed close together like beautiful sampans on a *klong*, hum with life as many owners live aboard.

The rock of Monaco is a charmer, with its ochre palace guarded by operetta-looking guards, its square Square parked with buses for tourists who happily mail home picture post cards of the baby Albert. The upsurge of interest in skin-diving and snorkling attracts four times as many people to the Oceanographic Museum as to the gambling casinos. The museum's director, the famous Jacques-Ives Cousteau (who made the movie, *The Silent World*), is installing new lights, new submarine plant life, new specimens, and quarters nearby for visiting scientists. A deep translucent tank is the home of a huge Mediterranean turtle who

(Continued on page 210)





"I reached for a star...and caught two! He's one...and my beautiful 'Linde' Star is the other!" Here is the gift that goes far beyond the usual in its abilities to enchant! Created by man, 'Linde' Star Sapphires and 'Linde' Star Rubies equal the beauty of nature's rare gems. Ask your jeweler to show you his selection. Priced from $85 to $1500.

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Gather roses and carnations

...as Burmel does — full-blown on airy cotton — embroidered with scallops round about. Lovely flutter-stuff — and they make perfect gifts in color-delicacies. About 50¢ at better stores.

Look for the Burmel label.



Burmel

New York

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GOSSIPY MEMO

(Continued from page 209)

gets his exercise when a diver submerges to feed him and play around at a little turtle judo.

In the Zoological Garden, scooped in terraced layers out of the rock, the animals are mostly gifts to Prince Rainier; the baby elephant from the Emperor of Cambodia; a pride of lions from the Sultan of Morocco; a puma from the zoo in Toledo, Ohio.

Roquebrune-Cap-Martin. Le Pirate, a restaurant half hidden in the pine-sheltered yellow rocks at the sea's edge, seems like a gipsy encampment, especially as the Corsican-Moorish-Spanish owner sometimes dances and sings with his pretty, wild-haired wife *"un flamenco ou un cha-cha-cha endiablé."* Lobsters and meats are grilled on a blazing wood fire for guests who dine outside.

Menton. There is a promise of Italy in Menton, in the *patois*, in the old town, in the olive and citron trees, notably the lemons. During the first half of August, the square in front of St. Michael's church becomes an eye-ravishing concert stage for the Music Festival of Menton, considered one of the artistic pivotal points of the Riviera's summer season. Steep, zigzagging steps, banked with flowers and flaming torches, lead from the sea to the square, where the artists perform on the carpeted steps of the flood-lit seventeenth-century church. Among the planned performances are I Virtuosi Di Roma playing Vivaldi; the Hungarian String Quartet playing Beethoven, a piano recital by Wilhelm Kempff.

The Hôtel Venise et Continental, with one hundred and eighty rooms and suites, is within touch of the casino, movies, shops, beaches, and all the nice things of the town.

A short wind beyond the Italian border, on the road to Ventimiglia, brings one to La Mortola, a famous magnet even for sated gourmets who drive there for the delectable dishes, particularly hot and cold *antipasto*, eaten alfresco on the demi-lunar terrace in a high-reaching garden above the sea.

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So frothy light and comfortable . . . Pantie No. 6017, Girdle No. 5117, of fine two-way stretch nylon power lace and satin Lastex back panel. Front panel of nylon marquisette is trimmed with satin ribbons and covered by a film of nylon lace.

Pure white with soft blue . . . and
Jet black with café au lait
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It's Danita by Dana . . . the very spirit of gaiety. It's young and colorful and full of music . . . wafted on a summer breeze. Wear it with gay abandon . . . just for the love of life.



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